annual report

2001-2002

SAHITYA AKADEMI



ANNUAL REPORT

S4



Sahitya Akademi

Annual Report
2001-2002

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- 36 Seminars organised
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- 69 Meetings of Cultural Exchange and Literary Forum held
- 5 Workshops organised
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- 4 Through My Window progammes held
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- 51 Book Exhibitions organised
- 6 Issues of *Indian Literature*, and 6 of *Samakaleena Bharatiya Sahitya*
- Sale of books worth Rs. one crore, forty three lac, fifity two thousand, five hundred and seventy one (1, 43, 52, 571)

Fellowship Announced

The highest honour conferred by the Sahitya Akademi on a writer is by electing him its Fellow. This honour is reserved for 'the immortals of literature' and limited to twenty-one only at any given time.

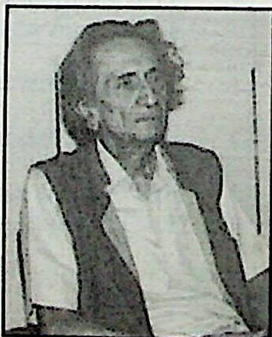
The General Council of the Sahitya Akademi which met on 19 February 2002 at New Delhi under the Chairmanship of Sri Ramakanta Rath, President, elected Sri Nilmani Phookan, the eminent Assamese poet, Sri Bhisham Sahni, the distinguished Hindi fiction writer and playwright and Sri Kaifi Azmi, the renowned Urdu poet as Fellows of the Sahitya Akademi.



Sri Kaifi Azmi



Sri Nilmani Phookan



Sri Bhisham Sahni

Sahitya Akademi Awards 2001

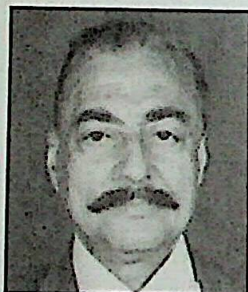
The Executive Board of the Sahitya Akademi which met on 22 December 2001 at New Delhi under the Chairmanship of its President, Sri Ramakanta Rath, approved the selection 22 books for the Sahitya Akademi Awards 2001. The books were selected on the basis of the recommendations made by a jury of three members in the concerned languages. The Awards relate to books first published in any of the languages recognised by the Akademi during the five years prior to the year immediately preceding the year of award (i.e. between 1 January 1995 and 31 December 1999)

Recipients of Sahitya Akademi Awards 2001

Assamese	Mahim Bora, ***Edhani Mahir Hanhi*** (Novel)
Bengali	Atin Bandyopadhyaya, ***Panchashati Galpa*** (Short Stories)
Dogri	Verinder Kesar, ***Nighe Rang*** (Poetry)
English	Rajmohan Gandhi, ***Rajaji : A Life*** (Biography)
Gujarati	Dhiruben Patel, ***Agantuk*** (Novel)
Hindi	Alka Saraogi, ***Kali-Katha :Via Bypass*** (Novel)
Kannada	L.S Seshagiri Rao, ***English Sahitya Charitre*** (Literary History)
Kashmiri	(Late) Mohiud-Din Gowhar, ***Rikhah*** (Poetry)
Konkani	Madhav Borcar, ***Yaman*** (Poetry)
Maithili	(Late) Babuajee Jha 'Ajnat', ***Pratijna Pandav*** (Epic)
Malayalam	Attoor Ravi Varma, ***Attoor Ravi Varmayute Kavitakal*** (Poetry)
Manipuri	Ningombam Sunita, ***Khongji Makhol*** (Short Stories)
Marathi	Rajan Gavas, ***Tanakat*** (Novel)
Nepali	Lakhi Devi Sundas, ***Aahat Anubhuti*** (Short Stories)
Oriya	Pratibha Satpathy, ***Tanmaya Dhuli*** (Poetry)
Punjabi	Dev, ***Shabdant*** (Poetry)
Rajasthani	Abdul Vaheed 'Kamal', ***Gharano*** (Novel)
Sanskrit	P. Sri Ramachandrudu, ***Ko Vai Rasah*** (Essays)
Sindhi	Prem Prakash, ***Bhagat*** (Poetry)
Tamil	(Late) C.S Chellappa, ***Sutanthira Daagam*** (3 Parts) (Novel)
Telugu	(Late) Tirumala Ramachandra, ***Hampi Nunchi Harappa Daka*** (Autobiography)
Urdu	Naiyer Masud, ***Taoos Chaman Ki Maina*** (Short Stories)


Mahim Bora


Atin Bandyopadhyaya

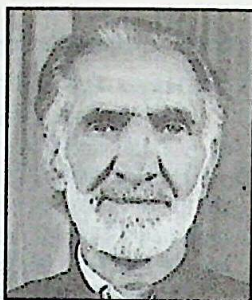

Verinder Kesar

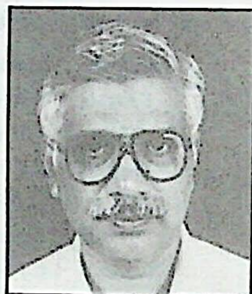

Rajmohan Gandhi


Dhiruben Gordhandas Patel


Alka Saraogi


L.S. Seshagiri Rao


(Late) Mohiud-Din Gowhar


Madhav Borcar


(Late) Babuajee Jha


Attoor Ravi Varma

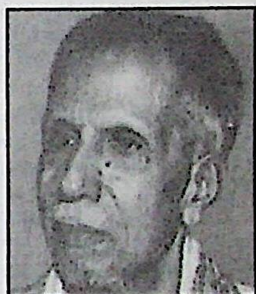

Ningombam Sunita


Dev


Prem Prakash


Rajan Gavas


Abdul Vaheed 'Kamal'


(Late) C.S. Chellappa


Lakhi Devi Sundas


P. Sri Ramachandrudu


(Late) Tirumala Ramachandra


Pratibha Satpathy


Naiyer Masud

Members of the Jury

Assamese
Sri Arun Sarma
Dr.Manjumala Das
Dr. Nagen Saikia

Bengali
Sri Dibyendu Palit
Prof. Manabendra Bandyopadhyay
Sri Nirendranath Chakravarti

Dogri
Sri Tara Smailpuri
Sri Shamlal Raina
Sri Jitender Sharma

English
Dr. Ashok R. Kelkar
Prof. G.B Mohan Tampi
Dr. S. Sreenivasan

Gujarati
Sri Vinod Adhwaryu
Dr. Chandrakant A. Topiwala
Prof. Manilal H. Pate

Hindi
Sri Nand Kishore Acharya
Dr. Manager Pandey
Shri Srilal Shukla

Kannada
Dr. G.S. Amur
Dr. S.L. Bhyrappa
Prof. Narahalli Balasubramanya

Kashmiri
Sri Farooq Nazki
Sri G.N. Gauhar
Prof. Harikrishan Kaul

Konkani
Sri Chandrakant Keni
Mrs. Judy Pinto
Dr. Manohar Rai Sardessai

Maithili
Dr. Basuki Nath Jha
Prof. Deo Narayan Mishra
Sri Markandey Pravasi

Malayalam
Prof. K.P. Sankaran
Dr. Punathil Kunhabulla
Smt. B. Sugatha Kumari

Manipuri
Sri Hijam Guno Singh
Dr. Irom Babu Singh
Sri Kh. Prakash Singh

Marathi
Dr. Chandrashekar Jahagirdar
Prof. K.J. Purohit
Prof. Shankar Vaidya

Nepali
Dr. (Mrs.) Kamala Sankrityayan
Prof. Lil Bahadur Chettri
Smt. Gita Upadhyaya

Oriya
Prof. Baishanab Charan Samal
Dr. Smt.Pratibha Ray
Prof. Soubhagya Kumar Misra

Punjabi
Prof. Deepak Manmohan Singh
Dr. Joginder Singh Karion
Prof. Pritam Singh

Rajasthani
Dr. Bhagwati Lal Sharma
Dr. Bhoopti Ram B. Sakariya
Dr. Gordhan Singh Shekhawat

Sanskrit
Prof. Biswanath Banerjee
Prof. K. Kunjunni Raja
Prof. Vidya Nivas Misra

Sindhi
Dr. M. Kamal
Sri Shyam Jaisinghani
Sri Namdev Tarachandani

Tamil
Prof. David Packiamuthu
Sri Puviyarasu
Dr. K. Ramaswamy

Telugu
Dr. Attaluri Narasimha Rao
Dr. Vasireddi Seetha Devi
Sri Kalipatnam Rama Rao

Urdu
Sri. A.M.K. Shahryar
Prof. M. Haneef Kaifi
Prof. Sadique

Sahitya Akademi Prize for Translation 2001

The Executive Board of Sahitya Akakemi which met on 18 February 2002 at New Delhi under the chairmanship of its President, Sri Ramakanta Rath, approved the selection of 14 books for the Sahitya Akademi Prize for Translation 2001.The books were selected on the basis of recommendations of Selection Committees in the respective languages. The prizes relate to books first published during the five years prior to the year immediately preceding the year of the prize (i.e. 1 January 1995 and 31 December 1999). The selection of books for the Translation Prize in English, Kannada, Malayalam, Punjabi, Sanskrit, Tamil and Telugu were declared later.

Recipients of Translation Prize 2001

Assamese	Suchibrata Raichoudhury, ***Vaishnav Dharamar Atiguri Aru Bikash*** (*Origin & Development of Vaishnavism*—English)
Bengali	Nani Sur, ***Krishna Chanderer Nirvachita Galpa*** (Collection—Urdu)
Dogri	Mohan Singh, ***Machhere*** (*Chemmeen* —Malayalam)
English	Gopa Majumdar, ***The Unvanquished*** (*Aparajito*—Bengali)
Gujarati	Varsha Das, ***Shabdanun Akash*** (*Sabdara Akash*—Oriya)
Hindi	Chaman Lal, ***Samay O Bhai Samay*** (Collection—Punjabi)
Kannada	Bannanje Govindacharya, ***Aaveya Mannina Atada Bandi*** (*Mrchkatikam*—Sanskrit)
Konkani	Chandrakant Keni, ***Sat Pawalam Malbat*** (*Saat Paglan Aakashman*—Gujarati)
Maithili	Sureshwar Jha, ***Antariksha Me Visphot*** (*Antaralatil Sphot*—Marathi)
Malayalam	P.K. Chandran & T.R. Jayasree, ***Karnan*** (*Mrityunjaya*—Marathi)
Manipuri	Rajkumar Mani Singh, ***Yuganta*** (*Yuganta*—Marathi)
Marathi	Bhaskar Laxman Bhole, ***Dr. Baba Saheb Ambedkar:Anubhav Ani Athvani*** (*Reminiscences and Remembrances of Dr. B.R. Ambedkar*—English)
Nepali	Durga Khatiwoda, ***Brahmaputra Ka Chhalharoo*** (*Galpar Gaspera*—Assamese)
Oriya	Janaki Ballav Patnaik, ***Bankima Upanyasa Mala*** (Collection—Bengali)
Punjabi	Swarn Singh ***Agarkar Lekh Sangrah*** (Essays—Marathi)
Rajasthani	Badri Dan Gadan, ***Bansuri*** (*Odakkuzhal*—Malayalam)
Sanskrit	R. Sri Hari, ***Prapanchapadi*** (*Prapanchapadulu*—Telugu)
Sindhi	Krishin Khatwani, ***Akhar Jo Hik Dhhu*** (*Ashad Ka Ek Din*—Hindi)
Tamil	Lakshmi Narayan, ***Enathu Ninaivalaikal*** (*Muhinj Hayati-a-Jasona Ropa Warq*—Sindhi)
Telugu	Pingali Surya Sundaram, ***Atma Sakshatkaramu*** (*Self-Realisation*—English)
Urdu	M. Osama Faruqi, ***Ghalib:Shakhsiyat Aur Ahd*** (*Ghalib:The Man, The Times*—English)



Suchibrata Roychoudhury



Nani Sur



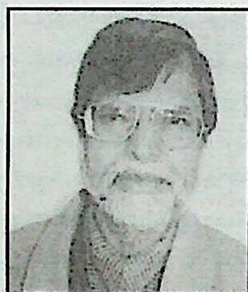
Mohan Singh



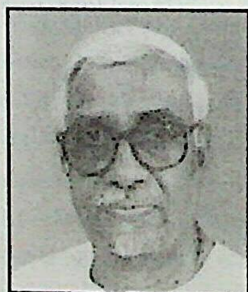
Gopa Majumdar



Varsha Das



Chaman Lal



Bannanje Govindacharya



Chandrakant Keni



Sureshwar Jha



P.K. Chandran

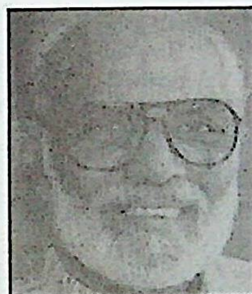


T.R. Jayasree


Rajkumar Mani Singh


Swarn Singh


Krishin Khatwani


Bhaskar Bhole


Badri Dan Gadan


Lakshmi Narayan


Durga Khatiwoda


R.Sri Hari


Pingali Surya Sundaram


Janaki Ballav Patnaik


M. Osama Faruqi

Members of Selection Committee

Assamese
Sri Ram Goswami
Dr . Niranjana Mahanta Bezborah
Sri Dhani Bora

Bengali
Sr Jyotibhusan Chaki
Smt. Enakshi Chatterjee
Sri Sarat Kumar Mukhopadhyay

Dogri
Sri Prakash Premi
Sri Ved Rahi
Dr. Gian Singh

English
Dr. Bikram K. Das
Dr. E.V. Ramakrishnan
Smt. Vasantha Surya

Gujarati
Sri Chandrakant Sheth
Sri Deepak B. Mehta
Sri Taru Kajaria

Hindi
Smt. Rati Saxena
Sri J.L. Reddy
Sri Asghar Vajahat

Kannada
Dr. C.N. Ramachandran
Dr. P.S. Srinivasa
Dr. Gurulinga Kapse

Konkani
Dr. Harishchandra T. Nagvenkar
Sri R.S. Bhaskar
Smt. layamala Danait

Maithili
Dr. Mayanand Mishra
Dr. Anand Mishra
Dr. Deokant Jha

Malayalam
Prof. M. Achuthan
Dr. M.R. Raghava Warrier
Prof. P. Madhavan Pillai

Manipuri
Dr. N. Tombi Singh
Dr. H. Naba Singh
Dr. Lanchenba Metei

Marathi
Dr. Suhasini Irlekar
Sri Ranganath Tiwari
Sri S.B. Joshi

Nepali
Sri Nar Bahadur Dahal
Sri Loknath Upadhyaya
Sri Subhash Deepak

Oriya
Sri Sarat Kumar Mohanty
Dr. Prasanna Kumar Mishra
Dr. Dharanidhar Sahu

Punjabi
Sri Harbhajan Halwarvi
Dr. Bakhshish Singh
Sri Tejwant Singh Gill

Rajasthani
Sri Bhagwati Lal Vyas
Sri Dev Kothari
Sri Vinod Somani 'Hans'

Sanskrit
Prof. V. Venkatachalam
Sri Sriniwas Rath
Dr. Manabendu Banerjee

Sindhi
Sri Laxman Bhatia 'Komal'
Prof. Lachman Hardwani
Sri. Baldav Matlani

Tamil
Dr. K. Naachimuthu
Dr. Sirpi Balasubramaniam
Sri Tamilnadan

Telugu
Sri V. Mohan Prasad
Prof. M. Veerabhadraiah
Sri C. Rama Rao

Urdu
Sri Anis Ashfaq
Sri Prem Kumar Nazar
Sri Haider Jafri Syed

Bhasha Samman 2001

The Sahitya Akademi has selected the following four writers / scholars for the 2001 Bhasha Samman:

Dr. T.V. Venkatachala Sastry and Dr. Tummapudi Koteswara Rao for their contribution to Classical and Medieval Literature, and Sri Moti B.A. and Sri Mohammad Israil Asar for contribution to Bhojpuri and Gojri languages respectively.

Jury

For Classical and Medieval Literature:

1. Dr. D.D. Punde
2. Dr. Dipak Kumar Barua
3. Prof. Bhimsen Nirmal

For Bhojpuri language:

1. Prof. P.N. Singh
2. Dr. R.P. Shrivastava
3. Prof. Kedar Nath Singh

For Gojri language:

1. Sri Iqbal Azeem Chowdry
2. Ch. Naseem Poonchi
3. Sri Javaid Rahi



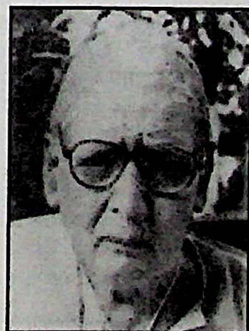
T. Koteswara Rao



Mohamad Israil



T.V. Venkatachala



Moti B A

FESTIVAL OF LETTERS
18-23 February 2002, New Delhi

Marking the auspicious beginning of the week-long Festival of Letters, Sahitya Akademi's biggest annual literary programme, Akademi 2001 Exhibition was inaugurated at 9.30 a.m. by eminent linguistic and Sahitya Akademi Telugu Advisory Board Convener, Prof. Bh. Krishnamurthi. In his speech on the occasion, he said, "The Sahitya Akademi is a store house for the best writings in 22 Indian languages. Some of them may go on to become even world classics. The permanent value of a book cannot be judged by contemporary standards. Bhavabhuti, the great Sanskrit poet of ancient times said, 'Time is unlimited and the world is vast. A true Sahrdaya (a sympathetic reader with a creative talent) may yet be born to read my works.' The great author of *Uttara Ramacharita* meant that the permanence of a work is not to be judged by contemporary standards."

Present on the occasion were Sri Ramakanta Rath, President of the Akademi, Prof. Gopi Chand Narang, Vice-President, Prof. K. Satchidanandan, Secretary, many writers and others.

Presentation of Sahitya Akademi Awards 2001
19 February 2002

In a spectacular ceremony held in, New Delhi, on 19 February 2002, Sahitya Akademi awards for the year 2001 were given away. The award-winners were:

Mahim Bora	*Assamese*
Atin Bandyopadhyaya	*Bengali*
Verinder Kesar	*Dogri*
Rajmohan Gandhi	*English*
Dhiruben Patel	*Gujarati*
Alka Saraogi	*Hindi*
L.S. Seshagiri Rao	*Kannada*
(Late) Mohiud-Din Gowhar	*Kashmiri*
Madhav Borcar	*Konkani*
(Late) Babuajee Jha 'Ajnat'	*Maithili*
Attoor Ravi Varma	*Malayalam*
Ningombam Sunita	*Manipuri*
Rajan Gavas	*Marathi*
Lakhi Devi Sundas	*Nepali*
Pratibha Satpathy	*Oriya*
Dev	*Punjabi*
Abdul Vaheed 'Kamal'	*Rajasthani*
P. Sri Ramachandrudu	*Sanskrit*
Prem Prakash	*Sindhi*
(Late) C.S. Chellappa	*Tamil*
(Late) Tirumala Ramachandra	*Telugu*
Naiyer Masud	*Urdu*

The ceremony began with an Invocation by Gaanabhushanam Lalita Anand.

Prof. K. Satchidanandan, Secretary, Sahitya Akademi, while giving the welcome speech, said, "Writing is being rendered more and more impossible day by day, and yet this is the time that more than ever before calls out to the writer to write, to respond to the physical and spiritual violence around. The writer is caught between the temptation of silence and the demand to speak out ... It is becoming more and more difficult not to make a choice, not to feel impatient with the loud noises of the market stifling every sane and subtle human voice, not to see the subtle re-colonisation of the subcontinent, not to see the standardisation of cultures –



Prof. K. Satchidanandan, Prof. Rahman Rahi, Sri Ramakanta Rath, Prof. Gopi Chand Narang at the Sahitya Akademi Award ceremony

leading to the silencing of plurality, the very source of our cultural richness, the slow poisoning or our moral and spiritual life by criminal and communal forces of every hue, the terrorism of every kind, from the political and economic to the patriarchal and the ecological, the gradual alienation of the intellectual from the larger society to which he is organically bound, the displacement of masses of people, the silence and solitude imposed upon the marginalized, on the tribals, on the minorities, on the old, on women.

"Sahitya Akademi has always striven to uphold this painful mission of the writer and to spread his/her word across languages and communities. The awards we give the writers today is but a token of this recognition. It is a celebration too of the infinite creativity and ever green genius of our languages."

The Secretary also presented a report of the activities of the Akademi during 2001.

In his Presidential address, Sri Ramakanta Rath said, "great literature is a testament of love, of compassion, of the self's journey out of itself. In great literature, man is not known by his religion, by his race, by the wealth he possesses. In great literature, again, nothing is as precious and as deserving of respect as man's life. If in our society, literature and writers are very near the bottom in the scale of values, it is because the cult of hatred, of divisiveness, of imputing little value to man's life, of acquisitiveness have struck deep roots, thanks to the diabolical husbandry of our society's rulers. Regardless of their people's opinion, they think they are entitled to deny the right to education and the right to free movement to women, that their own criminal past shall not be a deterrent to their becoming members of legislatures or ministers; that those whose parents cannot afford it shall have no access to higher education notwithstanding their merit; that people must pay for medical care at international prices or go without it. Now, no serious writer can ever support such a dispensation, much less bring himself to



Sri Rajmohan Gandhi being garlanded by Prof. Gopi Chand Narang

write its panegyric. He will be left with a lot of time for lament. He will of course be sad that mischief and ugliness have triumphed, but he will definitely not swerve from the path a writer must tread."

Then the presentation of awards took place. Prof. K. Satchidanandan read out the citations, Prof. Gopi Chand Narang, Vice-President of the Akademi garlanded the awardees and Sri Ramakanta Rath, President of the Akademi gave away the awards.

Dhiruben Patel, the Gujarati awardee could not make it to the function owing to personal reasons. Similarly, Naiyer Masud, the Urdu awardee, also could not attend the function as he was confined to bed due to sickness. There were as many as four posthumous awards: Mehra Begum, widow of the late Ghulam Mohi-ud-Din Gowhar received the posthumous award for Kashmiri; Indunand Jha, son of the late Babuajee Jha 'Ajnat' received the posthumous award in Maithili. C. Subramaniam, son of the late C.S. Chellappa received the posthumous Tamil award, and Anantalakshmi, widow of the late Tirumala Ramachandra received the posthumous award in Telugu.

Prof. Rahman Rahi, Chief Guest of the function, in his address said that he was very glad to be the Chief Guest of the function as the Kashmiri language was honoured by this gesture of the Akademi. "I am from Kashmir which is a very disturbed area, where speaking truth can invite your death. In the villages there is no electricity; modern amenities are unheard of. Running a train in the valley remains a dream. There are no industries. Lakes have turned into smelly nullahs. Now only apple remains a symbol of Kashmir; for every other item like carrot, raddish etc. the Kashmiris are depending on other states. Until and unless I close the doors of my house, like my eyes, I cannot sleep in peace." Prof. Rahi went on to trace the history of the literature of Kashmir from ancient times and mentioned the works of Lal Ded, Habba Khatoon, Mahjoor, Motilal Saqi, Rafeeq Raaz and Nund Rishi.

Proposing a vote of thanks, Prof. Gopi Chand Narang, Vice-President of the Akademi said that he was deeply moved by the speech of Prof. Rahman Rahi, which was in fact an anguished cry of the soul of Kashmir. Prof. Narang commented on the two major ruptures in the cultural history of Kashmir; the first one in the 14^{th}-15^{th} centuries when the continuity of ancient Indian tradition that prevailed in Kashmir, as evidenced by the priceless treatises on aesthetics, mythology, history etc, that came

out of the Valley, went through a transformation; and the second one in the late 16th century when the cultural identity of Kashmir went through a sea change.

Writers' Meet
20 February 2002
The winners of Sahitya Akademi awards 2001 met in Sahitya Akademi auditorium at 9.30 a.m. and spoke about their experiences. The meet was chaired by Prof. Gopi Chand Narang.

Mahim Bora (*Assamese*): Outside India our collective identity will be as Indian authors though we write in different regional languages of India. What binds us together is the common Indian literary heritage which is very similar to the European tradition as spoken of in Eliot's critical writings.

Atin Bandyopadhyaya (*Bengali):* Excerpts from the writer's written speech as he was not present)

My writing is but the writing of this human civilization. Perhaps I am merely an instrument of its presentation. I shall consider myself gratified if it attracts you even a little.

Verinder Kesar (*Dogri*): All of you gathered here expect me to talk about my writing experience. I find it a bit difficult. I have no hesitation to say that it is not possible for me to explain the experience I pass through while writing. I may only say that all languages of the world are my languages and I respect them all. I treat my language, that is Dogri, as my mother and I, therefore, love to write in Dogri.

Rajmohan Gandhi (*English*): As a biographer I am conscious that unlike poets, novelists and playwrights I do not need imagination. I only need a spade for digging out what once existed – relationships, conflicts, dilemmas, choices —, and then to go from one discovery to another, and find the outlines of a story already designed and executed.

Dhiruben Patel (*Gujarati*): Excerpts from the writer's written speech as she was not present)

I write because I have got into the habit; I write because people want me to write, sometimes I feel that I should write to work off the debt of all the authors who have enriched my mind. Then I get very conscientious and shaking off my lethargy, I start writing.

Alka Saraogi (*Hindi*): There are innumerable ways to narrate a story – writers have always been guided by this illusion. The hero of my novel *Kali Katha Via Bypass* – Kishore Babu, — is no exception... Today, one character in my first story 'Aapki Hansi' again comes to my mind. This character who is always laughing has been cornered by circumstances. Now I see this character in Kishore Babu.

L. S. Seshagiri Rao (*Kannada*): Both as a writer of short stories and as a critic, I found that I had to find my own answers to such questions as: What is Literature? And why does a reader read literature? I some times felt disappointed with a story I had written and discarded it. I had to ask myself why. As I said earlier, I discovered that a work of literature is both organized experience and significant experience.

Madhav Borcar (*Konkani*): Analogously, I endeavour to explore the deeper meaning of life. I feel that the realm of experience for an artist ought to be boundless. Writing, I believe, is paying back the debt you owe to your language and culture and I have been repaying it in my own humble way.

Attoor Ravi Varma (*Malayalam*): What I try to do now, is to write poems in a language that has its roots in the spoken tongue of the ordinary Malayali. This rejection of the Sanskrit dominance has been known to occur now and then in the history of Malayalam poetry. I take pains to steer clear of the jargons and cliché of the media, the dominance of Sanskrit and the corrupting influence of English. So also with rhetoric, which is an inherited weakness of Malayalam poetry. Metrical patterns have to be freer. The abolition of metrical rhythm was a major change in Tamil poetry also. Yet, I have never mechanically stuck to any principle.

Ningombam Sunita (*Manipuri*): Life is what I love most – especially that of a woman. My admiration is not for those who are at the top of social hierarchy but for the downtrodden and suppressed ones towards whom my heart seems to have strong affinity. And I can't say at the moment whether I can sketch them vividly.

Rajan Gavas (*Marathi*): Experiences put many questions before me. I used to feel suffocated when I tried to find answers to these questions. Why so much of difference between human beings in their relations, why so much of emotional struggle, why is their so much difference between speech and action, why does people's behaviour vary so widely – these were the questions that came up before me. I found the answers in my writing through which I could get rid of these questions. My writing kept me alive.

Lakhi Devi Sundas (*Nepali*): In my opinion in our Indian society, it is very difficult for a female writer to be a mother, a teacher, or a career woman and a writer simultaneously. For this reason, a whole-hearted devotion to writing as it is needed stands on the way of various responsibilities.

Pratibha Satpathy (*Oriya*): For every poet, poetry is an endless endeavour, a 'tapasya'. But there is no expectation of any gain, any salvation. It is an endless process of evolution, an experience of blossoming continuously, an act of uniting oneself with the earth and its essence.

Dev (*Punjabi*): World exists in the word. When I write poetry I create, deconstruct and pass through the upheaval of making and remaking myself. Wonder and astonishment constantly keep me hooked to life. Desire to write and the shadows of desire have a deep relation with the process of my writing.

Abdul Vaheed 'Kamal' (*Rajasthani*): Rajasthan is full of art, culture and literature, the land of worship, power, sacrifice and devotion, the vigilant sentinel on the western border; the state is crying out for increased recognition of its mother tongue.

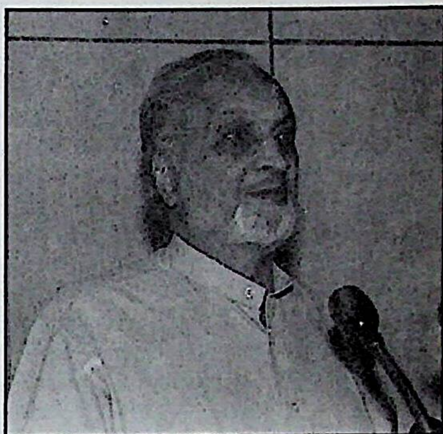
P. Sri Ramachandrudu (*Sanskrit*): How does a poet create? The answer to this question depends on the answer to a similar question, "How does God create this world? If the answer is – God creates the world by his invincible sakti, i.e. power, 'Sakti saktimatorabhedah', the answer to the first question also would be – the poet creates the poetic world through his invisible inborn power called Pratibha, the nature and the method of working of which he himself does not know clearly.

Prem Prakash (*Sindhi*): Sindhi community is having deep-rooted agonies of having no State of their own and has been struggling for survival of its language, which is dying slowly. There is scant feedback from readers. It is very painful to communicate in this language–I am a live witness to this. This is my destiny.

Winding up the session, Prof. Narang dwelt briefly upon the statements made by various awardees and made the concluding remarks. He said that for many a writer, writing means only committed writing. He emphasised the fact that mechanical reproduction of ideas will not make literature. Only when ideas and ideologies are properly assimilated can they be recreated into literary works. He said that while some writers found that writing was a way of salvation and redemption some others found that they had not done enough and did not feel quite fulfilled. He felt that the keen awareness of the bondage of the finite often spurred writers to look for something fresh. He also said that what was formalism to the westerners was known to us Indians as defamiliarisation. Then he went on to assess the standing of the different genres of Indian writing with reference to the number of awards each garnered. He pointed out that fiction is presently scoring over poetry. He observed that in the 21st century, Indian literature was moving into the realm of the narrative. He concluded his remarks putting forward the perspective that all of us readers are philosophers, psychologists and aestheticians in our own way and that each reading was a new act of creation. Prof. Narang thanked the awardees who spoke and also the audience consisting of distinguished authors and lovers of literature.

Samvatsar Lecture 2002
20 February 2002: New Delhi

Eminent playwright and social philosopher, Vijay Tendulkar delivered the yearly Samvatsar Lecture in connection with the Festival of Letters at 6.00 p.m. in Sahitya Akademi Auditorium. The topic was



Sri Vijay Tendulkar

"Criminals and Killers: A Personal View."

Vijay Tendulkar in a series of personal recollections of his encounters with crime and criminals, presented to the audience the scintillating world of violence and murder, the horrible fascination of the 'square' for the psyche of the psychopath.

National Seminar on The State of Literary Criticism : Trends, Texts, Issues
21-23 February 2002: New Delhi

A National Seminar on "The State of Literary Criticism : Trends, Texts, Issues" stretched out over three days, was organised by the Sahitya Akademi forming the major segment of the week-long Festival of Letters, in Rabindra Bhavan Auditorium.

In the Inaugural Session on 21 February, Prof. K. Satchidanandan, welcoming the delegates and the audience, said 'Our age has witnessed an unprecedented explosion of literary theory of the Western kind.' He went on to show how Indian critics have responded to these Western developments in various ways 'through the strategies of absorption, adaptation, extension,

comparison, resistance and negation.' He pointed out, 'There is a growing awareness among the most enlightened of our critics today of the need to de-colonise literary theory and critical practice.' According to him 'Indian English critics, with very few exceptions, have been loyal followers of their western counterparts, driven as they are by the pressure of the commanding global critical discourse of which they assume themselves to be collaborators.' He also voiced caution that 'one ought to distinguish between the critical enterprises being made as part of a purely academic pursuit and the more serious attempts at reading, rereading, recontextualising and critiquing Indian texts, trends and traditions from a cultural-critical perspective done in Indian languages as well as English.'

Prof. K. Ayyappa Paniker, eminent poet and critic inaugurating the Seminar said, 'This seminar on the state of literary criticism.... is taking place at a crucial time, when Indian culture is well poised to face the problems of globalization on its own terms. It should be possible for us to wed the national with the international: let the winds blow in from all directions, as they say, but we shall keep our feet firm on our own ground. This give and take will be a regular feature of all our literary transaction in the foreseeable future. Quite inevitably, this two-way process is fraught with dangers and difficulties, but then, in cultural transactions, everything worthwhile is both challenging and difficult: in fact, this is what makes the enterprise creatively engaging."

Sri Ramakanta Rath in his Presidential address said, 'A significant work is timeless. I have all along believed that to classify a work as ancient, medieval, modern or post-modern is absurd. If a work is significant, it is significant for all time.' He further said that literature is an integral, continuous



Prof. K. Ayyappa Paniker, Sri Ramakanta Rath, Prof. Namwar Singh and Prof. Gopi Chand Narang at the National Seminar



Prof. Sudhir Kumar, Prof. Jancy James, Prof. Gopi Chand Narang, Prof. Wahab Ashrafi and Prof. G.N. Devy

process and if parts of it are lost, its health and our culture will suffer serious jeopardy. According to him, 'perhaps the most important task in literary criticism is to obviate this risk, to keep alive significant older works through exposition of their abiding appeal.' He concluded by saying that a work of art, 'whatever the category it falls under, is in reality, a metaphor of man's unchanging destiny. The critic who draws attention to this fact does an invaluable service to literature and to readers of literature.'

Prof. Namwar Singh in his keynote address expressed utmost concern about the proliferation of theory, saying that the biggest danger was our desire that this century should be known as the age of theory. Too much of theory is slowly bringing about the death of the habit of reading. We describe ourselves as post-colonial. The West has told us that if we revived the great tradition of Sanskrit and that of the Vedas it would help in our development of theory. Prof. Namwar Singh called it another danger and stated that literature was a useable product and not a destination in itself. He then went on to discuss the beginnings of Kavya-shastras and stated that literature almost turned out to be illustrations for theory. Theory by itself dehumanised literature. He then talked about the textualisation of text and the textuality of text which he termed as more dangerous since these dehumanised the reader.

Prof. Gopi Chand Narang, Vice-President of the Akademi, summed up the proceedings of the inaugural session and proposed the vote of thanks.

In the first session of the Seminar, chaired by Prof. Gopi Chand Narang, Sudhir Kumar, Jancy James, Wahab Ashrafi and G.N. Devy presented papers. Sudhir Kumar's paper was on Culture Studies with special reference to Gandhi's re-readings of culture. Sudhir Kumar argued that the core of Indian civilization was spiritual and the material part of it always remained subservient to the spiritual. He said that

from the Atharva Veda to Mahatma Gandhi this has been the major thrust of Indian civilization. Gandhiji laid great emphasis in the location and nature of culture and his role in culture studies remains crucial even now—especially with regard to his positions on women, Dalits and other marginalised sections of society.

Jancy James, in her paper, "Negotiating Post-Coloniality: Towards a Post-Independence, Post-Mahatma Discourse," said how a western, politically manufactured historiography like colonialism is planted in our cultural milieu to carry on the imperial agenda. She also discussed the polarisation between creative writing and critical writing with special reference to recent literary trends in Kerala which produced what would have been seen in traditional circles as critical writing, but are considered now as creative writing. She presented her case through an analysis of two fictional works subversively treating Gandhi murder — *This is My Name* (Paul Zacharia) and *To Nathuram With Love*.

Wahab Ashrafi presented a paper on "Post-Modernism and Urdu Fiction" based on Qurratulain Hyder's *Aakhire Shab Ke Hamsafar* and *Gardish-e-Rang-e-Chaman* and several other works by famous Urdu writers. He said that the Urdu writers he quoted had in mind the cultural environment of the country when they wrote their works.

G.N. Devy, who presented his paper next, felt that the entire activity of literary criticism in our country has remained completely useless so far. He stated that for thousands of years there have been classical works of literature coming out without any critic either facilitating the act of creation or appreciating or elucidating them...

In the second session chaired by Bh. Krishnamurthi, V. Mandeswara Rao, G.S. Amur, Himanshu S. Mahapatra and P. Sriramchandrudu presented papers. V. Mandeswara Rao in his paper "The Primacy of Reader–Response in Modern and Post-Modern Contexts (in Telugu)," said 'Rajasekhar in his *Kavya–Mimansa* insists that *Pratibha* is the necessary, though not sufficient, condition for creating a work of art. He mentions two kinds of *Pratibha* : *Karayatri* which provides the poet the creative vision in making a poem, and *Bhavayatri* which enables a reader, *Sahridaya*, to comprehend, fathom and absorb the intricacies of the poet's workmanship. Bhavayatri is a sufficient condition for transforming a reader into a *rasika*, a *bhavaka*.'

G.S. Amur, in his paper "*Kavirajamarga*: Achievement and Relevance" said 'Produced during the reign of the Rastrakuta king Nripatunga or Amoghavarsa I (814-878 A.D.), *Kavirajamarga* is the first available literary text in Kannada, though both evidence inside the book and in inscriptions outside show that the Kannada language and literature had already gone through a formative phase and reached a certain degree of maturity by them.'

Himanshu S. Mohapatra in his paper "The Twain Can Meet When Realities Are Compared" said 'Several well-documented studies by Indian literary critics and scholars working in the field of English have, in recent years, demonstrated the irrelevance, if not the utter futility, of professing English literature in the Indian context. The reason for this irrelevance is that our own local, provincial and context-specific concerns and experiences are never brought to bear upon our critical and pedagogic practice in English...'

P. Sriramachandrudu in his paper, "Can Rasa Be the Result of Illusion?" asked 'What

is Rasa? How is it depicted in a poetical work? And how is it relished by a Sahrdaya, a man of fine taste? These are the questions which have been answered by different critics in different ways. It is, while answering these questions, that Bhattanayaka made a very significant contribution to Sanskrit Poetics...'

In the third session Pushpa Bhave was in the Chair and Aniket Jaaware, Roopali Sircar, Lakhi Devi Sundas and Anand B. Patil presented papers. Aniket Jaaware in his paper "On Theory as a Practical Necessity" tried to examine a) the elusive dichotomy between theory and practice, b) the notion of necessity, and c) the necessity of theory. Roopali Sircar's paper entitled "From the Body to the Body Politic: Feminism, Society and Literature" examined the major developments in feminist consciousness and criticism in a global context and attempt to apply its enabling critical tools to the reading of texts cross-culturally.' Anand B. Patil, in his paper, "Whose Cosmopolitanism and Nativism Are They? Contesting Issues in Contemporary Literature" attempted an inquiry into the nature of cultural pastiche, its conditions of possibility and its consequences in the Third World societies.

In the fourth session on 22 February, chaired by G.S. Amur, P.K. Rajan, Pushpa Bhave, A.R. Venkatachalapathy and E.V. Ramakrishnan presented papers. P.K. Rajan in his paper explained how a monolithic, pan-Indian critical structure was not practical or desirable for a nation like India where multilingualism and multiculturalism nurtured a very complex cultural scenario. On the other hand region-specific or epoch-specific models of literary criticism, like the ancient Sanskrit and Tamil poetics, the modern western models like post-structuralism, post-modernism etc. and aesthetics connected with Dalit writing, women's writing etc. according to the needs of the times and regions is desirable.

In her paper, "Problems of Gender and Genre: Women's Autobiographies", Pushpa Bhave said there today is a new interest in early autobiographies written by women in the nineteenth century and a group of much discussed autobiographies in the last twenty years. In women's studies departments in Maharashtra and other places seminars have been addressing the problem of genre and gender for some years. The feminist movement and the academics within the movement have made an effort to reinterpret the older biographies as well.

A.R. Venkatachalapathy in his paper, "Perceiving the Colonial in Contemporary Tamil Nadu" dealt with Pudumaipittan's works, especially with reference to his Prefatory Note to *Gopalaiyengarin Manaivi* (Gopalaiyengar's Wife).

In his paper, "The Ideology of Criticism and the Criticism of Ideology: Reflections on the Practice of Literary Criticism," E.V. Ramakrishnan said, 'No criticism can locate itself outside ideology because in the process of consecrating or denouncing a text it would partake of the ideology inscribed inside the verbal artefact or interrogate the discourses that inform the work.'

Chairing the fifth session Bholabhai Patel began the discussion saying that we should be aware of the questions which disturb the critic. Lamenting that our criticism is impacted and guided by western criticism only, he asserted that we should also learn how to analyse our creative writing. In this session, papers were presented by Raghuveer Chaudhuri, Kiran Budkulay and Shafi Shauq.

Raghuveer Chaudhuri dealt with Gandhi's vision of criticism and upheld R.

V. Pathak's belief that the first and foremost aim of criticism is to tell whether a particular work falls under the category of good literature.

Dr. Kiran Budkuley, in her paper, "Culture of Poetics to Poetics of Culture : Trends, Texts and Issues in Literary Criticism" analysed the polemical observations of Sri Aurobindo about Indian Literature – occasioned by Archer's diatribe against Indian culture — in his *A Defence of Indian Culture* which later formed a part of his larger work *The Foundation of Indian Culture*.

Presenting his paper on "Trends and Issues in Modern Literary Criticism in Kashmiri,". Ṣhafi Shauq said that in Kashmiri, like all other Indian languages, we witnessed a rapid succession of critical theories, but our critical idiom has largely remained outlandish as no endogenous changes in the literature obtaining in the language necessitated the changes in critical stances.

In the sixth session, Prof. Namwar Singh was in the Chair and papers were presented by Ramesh Chandra Shah, Paramanand Srivastava and Haraprasad Das and Makrand Paranjape. Prof. Singh began the Session by saying, 'Criticism is either personal or nothing. He who touches the book touches the man. The book is full of life, which can shake your heart, brain or body. The reader involves in the book to such an extent that he can feel joy, pain, anguish and thus loses his identity and disappear in the book and that is a kind of death. To reach the ultimate truth, the critic will have to forget his ego or his identity and it is like dying.'

Ramesh Chandra Shah in his paper, "Dream of Critical-Nation Building: The Role of Hindi Criticism" said that in spite of philosophical openness and logical objectivity, in our tradition there was a stress on the description of practices and not on thoughts. He also said that in the 21st century the actual challenge was 'the crisis of national identity and failure to promote intellectual energy.'

Parmanand Srivastava in his paper, "Criticism : The Duality of Appreciation and Value" said that in our literary criticism, the manner in which the appreciation of literary works disappeared and the manner of going through a work evaluating it on the basis of theory, context or reference and the eagerness for giving instant opinion were increasing... Although new trends of evaluation or new criticism have grown old and they were being called 'old new criticism', it seemed necessary to emphasise the dialectical relation between appreciation and values.

Haraprasad Das in his paper "Close Reading" propounded the Indian aesthetic concepts of Avidha, Anuman and Auchitya, paying his respects to great ancient masters, Mahima Bhatta who initiated the discourse on Anuman and Acharya Kshemendra who defined Auchitya. Haraprasad Das placed the present Indian critical scenario in perspective first, saying that there were no great critics now-a-days because there was no great creative writing. Then he traced the history of Indian criticism developing on the western lines beginning with New Criticism, post-structuralism and deconstruction. He showed how we became post-structuralists without ever being structuralists in the first place.

Makrand Paranjpe in his paper "Creating Interpretative Communities" said that we are a highly polyphonic people with so many languages, literatures and cultures. But the paradox is that we are an interpretative-

deficient country. Because, we import theory. Here emerges the importance of a national critical framework. He also said that Gandhi's idea of Swaraj included autonomy of ideas, but while we are having material autonomy, we do not have autonomy of ideas. He also lamented that we do not really practise theory, while we love to tell a lot of stories about theory.

In the seventh session, Prafulla Kumar Mohanty was in the Chair and Sukrita Paul Kumar, H.S. Bhatia and Sudhish Pachauri presented papers. Sukrita Paul Kumar's paper entitled "One Wellspring: History, Literature, Criticism" dealt with Partition literature. She said that even after fifty years, Partition has engendered a steady and sustained critical stream.

Prafulla Kumar Mohanty in his paper "Towards A Search for A Pan-Indian Literary Theory" said: 'Our literary histories have parallel phases of renaissance, romanticism and modern and post-modern modes much to the amusement of the western scholars.

H.S. Bhatia in his paper "Meta-criticism & The State of Panjabi Literary Criticism" tried to define the concept of 'Meta Criticism' and attempted an in-depth analysis of Panjabi literary criticism till date, encompassing the state of Meta-criticism in Panjabi scholarship.

Sudhish Pachauri, in his paper, said that 'the richer you are the freer you become,' has been the dictum in this country of late. Kaun Banega Sahityakar? is the question. Regarding textuality he referred to Jameson who said that Third World writing was a national allegory.

In the eighth session on 23rd February 2002, Ramesh Chandra Shah was in the Chair. Papers were presented by Kumkum Sangari, Rukmini Bhaya Nair, Manager Pandey and Apoorvanand. In his initial remarks from the Chair, Ramesh Chandra Shah said that pan-Indian awareness of criticism is emerging today. An awareness of the critical trends in the neighbouring nations is also coming in. In this scenario, we have to internalise the power of analysis and the competitive spirit.

Kumkum Sanghari in her paper "Changing Faces of Literary Criticism Emerging from Feminist Interventions" said that the feminist engagement in the past two decades in a variety of languages and literatures all over the country was coming up with very new fronts.

Manager Pandey, in his paper, "The Sociology of Criticism" referred to Terry Eagleton who has written that now-a-days criticism was either a part of public relations department in literary circles or it was an internal affair of educational institutions. It has no social aims or work. According to him, Hindi criticism was once well-connected with the holistic cultural approach and encompassed even the Freedom Movement, but today, the work of making parts of culture and confining its sociology are being done by the language of criticism.

Rukmini Bhaya Nair referred to the international conference 'At Home in the World' that was taking place in New Delhi on the same dates as the National Seminar. She said that she was a participant there also and had sat on a panel discussion 'Does Writing Make a Difference?' where a consensus that came up was that the writer must take sides. This went against the stand of Naipaul who said, 'I represent myself.' All writers, Bhasha and Indo-Anglian, stood unanimously for the idea that you cannot live in a world so isolated and so secure. We take sides in a voluntary, cautious way. She said that all our emotional reactions to literature turn out to be wistful reactions.

She wondered whether a literary ethics in the broadest sense was possible.

Apoorvanand who presented his paper next described how 'love' as private sphere does not get a space in Marxist theory. Neither in Marxian criticism, nor in any other branch of criticism, has love or romance found a suitable place.

In the ninth session, Manager Pandey was in the Chair and L. Damodar Singh, Nilamber Dev Sharma and Hero Shewkani read papers. L. Damodar Singh in his paper "Contemporary Literary Criticism : Manipuri Experience" gave a historical background of development of Manipuri literature and placed literary criticism in this context.

Nilamber Dev Sharma in his paper "State of Literary Criticism in Dogri" said that literary criticism was till recently unknown in Dogri. Since no principles of criticism existed in Dogri because there was no such tradition, only those persons started the job, so to say, who were either conversant with western literature and western traditions of criticism or those who were well-versed in the Indian (or Sanskrit's) principles of criticism.

In his paper "Sindhi Literary Criticism: Present Streams and Trends", Prof. Hero Shewkani said that in the last century, in the 7th decade, when new sensibility came about in Sindhi literature in the fields of poetry, short story, novel and drama a new generation of critics had also emerged.

C. Rajendran in his paper "Traditional Poetics: An Encounter with Contemporary Literature" said 'our colonial experience has resulted in the rupture of our links with our own past. We must constantly engage our past in a continuous dialogue even to depart from it. But our past traditions have for long ceased to be a part of our psyche; we have, during our colonial encounter, experimented with new literary genres, and ever since, inevitably perhaps, let ourselves be guided by the tenets of western literary theory...

P. Udaya Kumar carried the same topic further and stated that it was a question of alliances when it came to choosing critical tools from either western sources or ancient Indian sources. He referred to the discourse of literary criticism in Malayalam, especially to Kuttikrishna Marar who made the differentiation between Niroopanam and literary criticism on the ground that Niroopanam was the result of the Sahrdaya's enjoyment of the kriti. Marar, who could neither read nor write English, located the modern Malayalam literary criticism taking shape through him as different from either western theories or ancient Indian theories.

In the eleventh and last session, Harprasad Das was in the Chair and papers were presented by Devkanta Jha, Dipendu Chakravarty and Ravindra Tripathi.

Dr. Devakant Jha in his paper "The Essence of Rasa: Principles and Application (with special reference to Maithili literature)" said, 'Rasa is the supreme poetic experience. It is the artistic tour de force of the human mind. If poetry is the highest intellectual exercise, Rasa stands as its heart and soul. Indian tradition holds that the essence of poetry is Rasa...

Dipendu Chakrabarti in his paper "In Search of an Indian Approach to Literature: Problems and Possibilities" raised doubts about the viability of the term 'Indian' in terms of literary theory and criticism.

Ravindra Tripathi in his paper, "Criticism in Hindi : A Dubious Presence?" said that the status of criticism is dubious in the context of the present scenario in Hindi literature as the genres like poetry, short

story and novel are also not sure of their present status. The crisis in play-writing has now grown so old, that any discussion on it is taken as unavoidable lamentation and are ignored.

Haraprasad Das, in his Chairman's speech, gave his personal reaction to the entire seminar. He began with a comment that in the three days a lot has been broken and dismantled but nothing positive or concrete was suggested. One of the questions that came up frequently was what kind of modern literary criticism we should have? Whether it is possible to move towards an Indian hermeneutics. Should western parameters be altogether abandoned ? If so, can Indian parameters developed centuries ago take their place? The answer is that we should develop modern Indian critical standards by reconstruction, using western tools and our own ancient tools. Here he proposed the setting up of a National Centre for Indian Aesthetics and Narratology because Indian Narratology is definitely different from that of the West. He suggested that Sahitya Akademi can collaborate with IGNCA in setting up such a centre, or even start a small centre of its own. Another question that came up in the deliberations of the three days was whether ideology-driven criticism could be deemed fair. Was it to be encouraged? Sri Das suggested that Sahitya Akademi can think of setting up a Sahrdaya Sabha (a literary club or an open forum) for readers. So far the Akademi has been inviting writers who used to read out their works to a captive audience. If the Akademi could now provide a forum for readers to read out a work and enjoy it together, it would be a new start, Sri Das said.

At the end of this session Prof. Satchidanandan made a fairly detailed summing up and observed that the objectives behind the seminar were not to suggest a monolithic structure for Indian criticism, nor to dismiss western models, nor to dismiss ancient Indian models but to look at the negotiations among them. Considering Harprasad Das's proposals, Prof. Satchidanandan said that in Kolkata Akademi had successfully conducted a Readers' Forum for five years and that it may be tried out in Delhi also. Regarding a National Centre for Indian Aesthetics and Narratology he said that it had to be taken up at the Executive Board level and that a project for an Encyclopaedia on Indian Narratology was already in the offing. He also said that anthologies of good critical works in the regional languages would be compiled and then translated among one another. Prof. Satchidanandan concluded the seminar by thanking all the participants and the receptive audience.

Fellowship Presented to Ram Nath Shastri

20 July 2001, Jammu

In a function organised by Sahitya Akademi and J&K Academy of Arts, Culture and Languages, at Abhinav Theatre, Jammu, Sri Ramakanta Rath, President, Sahitya Akademi, conferred Fellowship of the Akademi on eminent scholar Ram Nath Shastri. Dr Farooq Abdullah, Chief Minister, Jammu & Kashmir speaking on the occasion, said, that cultural academies were meant for boosting the talent of budding artists and writers and advised Balwant Thakur, Secretary J&K Academy of Arts, Culture and Languages, to get cassettes of Dogri songs recorded to popularise the language in the state as well as in the country. Appreciating Prof R.N. Shastri for his humble nature, Dr Abdullah said that he nurtured Dogri language as well as culture and literature like an expert gardener. He expressed his wish to celebrate the birth centenary of this octogenarian doyen of Dogri on the podium of Abhinav Theatre in his lifetime. Sri Ramakanta Rath spoke at length about the invaluable contribution of Ram Nath Shastri in the development of Dogri literature from its early beginnings. Referring to Prof Shastri's commitment to Dogri literature, Rath termed him a great poet, fiction writer, lexicographer, essayist and editor and said that there were few in India and elsewhere in the world who excelled in so many areas of literature.

Prof K. Satchidanandan, who earlier welcomed the Fellow and other eminent writers and the audience, dwelt on the sterling contribution of Ram Nath Shastri in founding Dogri Sanstha, the premier association of Dogri writers and Dogri Literary Movement that laid the foundation of Dogri literature.

Smt. Padma Sachdev, a Dogri poet, narrated various events during her association with Prof Shastri as well as a brief history of Dogri Movement, while Col. Shivanath, a renowned critic, said that this fellowship to Prof R.N. Shastri was a great honour to the Dogra. He said 'the Fellowship does not involve money as this honour is invaluable and is conferred upon the chosen few.'

He suggested that Dogri must be kept alive through its literature and culture in this era of globalisation when many small languages die frequently.

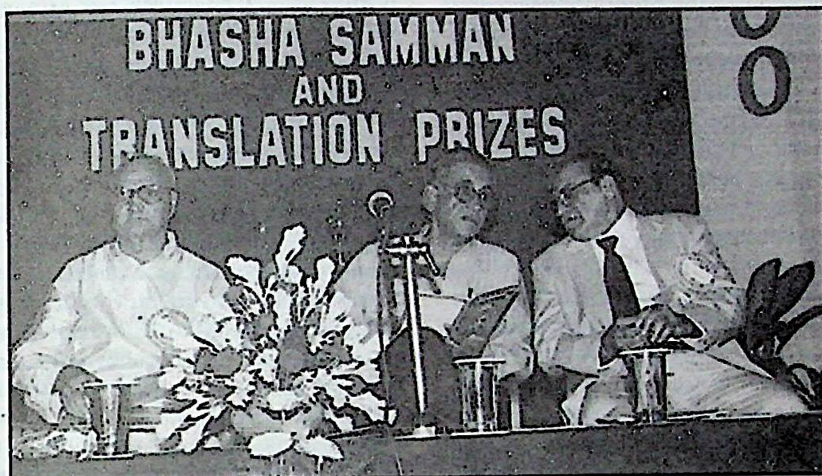
Being a student of Prof Shastri, Ved Bhasin highlighted his role as a teacher who had created many renowned writers like Ved Pal Deep, K.S. Madhukar, Yash Sharma and himself for contributing to the development of Dogri language.

Prof R.N. Shastri in his speech said that this honour was not conferred upon him as an individual but to the half a-century-old Dogri Movement promoted by Dogri Sanstha.

Earlier Sri Balwant Thakur, Secretary, J & K Cultural Academy, welcomed the guests. Dr Om Goswami, Additional Secretary of the Academy, presented a vote of thanks while Dr Lalit Mangotra, President, Dogri Sanstha spoke on the occasion.

Presentation of Bhasha Samman and Translation Prizes, 2000

21 August, 2001, India International Centre, New Delhi



Shri Srilal Shukla, Shri Ramakanta Rath and Prof. Gopi Chand Narang at the award presentation ceremony

In a grand ceremony the Bhasha Samman and Translation Prizes for the year 2000 were given away:

Bhasha Samman Awardees

Jayakanta Mishra
Chimanlal S. Trivedi
Pasang Tshering Lepcha
Krishna Patil

Prize Winning Translators

Tirtha Phukan	*Assamese*
Afsar Ahmed & Kalim Hazique	*Bengali*
Hans Raj Pandotra	*Dogri*
(Late) P. Sreenivas Rao	*English*
Usha R. Sheth	*Gujarati*
L. Basavaraju	*Kannada*
Harischandra T. Nagvenkar	*Konkani*
Amresh Pathak	*Maithili*
K.T. Ravi Varma	*Malayalam*
Kshetri Rajeshwar	*Manipuri*
Dhanashree Halbe	*Marathi*
B. Yonzan	*Nepali*
Amaresh Patnaik	*Oriya*
Devinder	*Punjabi*
Vinod Somani 'Hans'	*Rajasthani*
Dipak Ghosh	*Sanskrit*
Sirpi Balasubramaniam	*Tamil*
R. Ananta Padmanabha Rao	*Telugu*
Anis Ashfaq	*Urdu*
Suresh G. Amonkar	*(1999: Konkani)*

Of these Hansraj Pandotra and L. Basavaraju could not be present. Ms Shipra Pandotra, the awardee's daughter in-law, accepted the prize. Dr Sumathindra Nadig, famous Kannada poet and brother-in-law of late P. Sreenivasa Rao accepted the award.

In the beginning Prof K. Satchidanandan, Secretary, Sahitya Akademi, welcomed the awardees and the audience. Speaking on the occasion he said, '...India is

a veritable repository of languages and dialects, say about 100 to 105 languages and about three thousand dialects if we can believe the last census. These languages and speech varieties belong to diverse families: yet it is they, in literary landscape. Sahitya Akademi is committed to the protection and promotion of these languages each of which is sacred and precious in its own way as a language of our people. While the Akademi may not be able to officially recognise all of them, it has been our endeavour to provide succour to them especially threatened as they are by the forces of globalisation and the hegemony of a single language that seeks to replace this rich linguistic diversity. Bhasha Samman is designed partly to serve this purpose by discovering the unsung heroes of unrecognized languages who have dedicated their entire life for linguistic research, folklore collection, lexicography, translation and creative writing working quietly in remote villages away from the urban lime light to serve the people by nursing their most intimate media of expression and discourse. In the earlier years we have Bhasha Sammans in Tulu, Pahari, Bhojpuri, Kokborok, Santhali, Bhili, Gondi, Khasi, Mizo, Kui and Ladakhi...'

This year's Bhasha Sammans in marginal languages went to *Lepcha* and *Ahirani*, won by Pasang Tshering Lepcha and Krishna Patil respectively. The two Bhasha Sammans for classical and medieval literature went to Jayakanta Mishra (Maithili) and Chimanlal S. Trivedi (Gujarati)

Sri Ramakanta Rath, President, Sahitya Akademi, in his address from the chair said, '...The dangers if translation, especially when the translation succeeds, are very great. It is said that, with the translation of Goethe's *The Sorrows of Young Werther*, the suicide rate in France and England rose alarmingly. A number of young men thought it fit to emulate Werther who concluded his episode of unreciprocated love with suicide. Fortunately, translators fail oftener than they succeed. When a translator fails, which he does very often, the fault may not be his; it is ingrained in the task he has undertaken. Expression suggestive of a particular culture cannot be translated faithfully into the language of another culture. Risks of failure are far less when a text in one Indian language is sought to be translated into another, but even in such cases, because it is scrupulously faithful to the original text. Each language has its own way of expressing an experience. No translator can succeed in finding exact equivalents in the target languages. In assessing the merit of a translation, we should keep this difficulty in view and find out if the translator has done as much justice to the text as was possible under the circumstances. We can understand and condone failures inherent in the very process of translation; what however cannot be forgiven is translation that distorts the original.

I would like to share with you a sorrow that refuses to leave me. We all expatiate on how important translation is and always was to Indian literature, but do we, in practice, allow free passage of texts of other languages into our own ? Some languages have an established opendoor policy, but in some other languages, the attitude is lukewarm. Whether conscious design or sheer lethargy accounts for this resistance I am not sure, but I think it is time we recognized that, today in India, no language can claim superior creativity and that all languages, including the so-called mother languages, have produced writers who are outstanding writers by world standards. If those who administer a literature close its

doors to these writers and their works, they are guilty of a disservice to their own literature. Let us look forward to, and endeavour to bring about a period of free and frequent mobility of books in our languages; let us recognize all authors as members of a single community, the community of Indian authors.'

Shri Srilal Shukla, the eminent fiction writer in Hindi, was the chief guest on the occasion. He said, 'I firmly believe that the role of translation and the translator will soon be recognised and appreciated and concrete steps would be taken to improve the quality of the work.' He also appreciated the work in the field of translation done by the Sahitya Akademi, NBT, Bharatiya Jnanpith, Bharatiya Bhasha Parishad and other publishing house and some universities. But it is just the beginning. In a multi-lingual country like India, there is a necessity of cultural, literal, scientific and technological aspects to be translated for the common people.

Prof Gopi Chand Narang, Vice-President, Sahitya Akademi, proposed a vote of thanks. He paid glowing tributes to the chief guest Shri Srilal Shukla especially for his novel, *Raag Darbari*. He then proceeded to congratulate the Translation Prize winners. He pointed out that while the author was the creator of the primary text, the translator created the secondary text. A person without creativity can never engage in literary translation. In a way the translator has to be more adept and equipped than the author because the former requires mastery of two languages. Prof Narang said further that in the medieval times translation took place in the realm of the people and was smooth, spontaneous and effortless. Now languages are under the influence of modern processes of political and cultural consciousness. Languages have become so self/conscious that an individual or a political party can play politics of chauvinism. Now language does not only connect ; it also divides. Languages not only unite; they also separate. Since language is at the core of ethnicity, it tends to be a more self conscious, self regulatory system. This is where the state has to step in. Institutions like the Sahitya Akademi, National Book Trust etc. promote translations among Indian languages. This way the nation-building process is quickened, Prof Narang concluded.

The auditorium of I.I.C. was full to capacity, adorned by eminent and veteran writers and translators and lovers of literature.

Awardees' Meet

22 August 2001: New Delhi

The winners of Bhasha Samman and Translation Prizes met in Sahitya Akademi Auditorium and spoke about their experiences. The Bhasha Samman awardees spoke first.

Jayakanta Mishra, doyen of Maithili, who put the language on the literary map bemoaned the fate of the language now. He said there are about 500 university lecturers and professors of Maithili language and literature; however there are hardly any students. Now Maithili matriculation programme has also been scrapped. All that he had achieved between 1940 and 1980 has been undone, he felt. He said, 'My work, however, seems to have been undermined in recent years by political forces. I only hope that good sense will prevail on the powers that be and Maithili would emerge as a powerful tool of education and growth and development of its speakers, otherwise a large section of people will be ignored politically in a democratic set-up...'

Chimanlal S. Trivedi said, 'Today's creative writer put to many issues the rich heritage of medieval literature and its tradition. He incorporates many a beautiful line of medieval poems in his own writings as also its rich vocabulary and varied versification. Most of all he enriches and ennobles literature of the present by exploring and exploiting the presentness of the past which is medieval literature....'



Pasang Tshering Lepcha

Pasang Tshering Lepcha said, 'This Bhasha Samman not only belongs to me but to all the Lepchas of Darjiling and Sikkim. After Independence this is the first ray of hope. Me and my Lepcha community is indebted to the President, Vice-President, Secretary and the staff of Sahitya Akademi for conferring this award on me.

Krishna Patil said that Ahirani is spoken in the Northern parts of Maharashtra, Jalgaon, Dhulia, Nandubar, Nasik and Burhanpur in Madhya Pradesh. It is an ancient dialect of Marathi language. The script is Devnagari. It is spoken by 50 lakhs of people, especially by nomadic communities. The word 'Ahirani' has been originated from the word 'Ahir' (A nomadic tribe: Ahir+Vani). Ahirani has a very rich folk literature.



Shri Tirtha Phukan receiving the Prize

Tirtha Phukan (*Assamese*) He began singing Bihu songs and later explained them as the exchange between Sri Radha and Balabhadra. Referring to his translation of Tamas, he said while choosing the right words for translating the cruelty and violence depicted in novel, he was overwhelmed.

Afsar Ahmed (*Bengali*) 'Two of us translated the novel with the joy of embarking on an adventure. At every step we felt the richness of Urdu as a language. While we did face some difficulties in matching Urdu diction with Bengali diction, yet every time we found the right expression, the joy was that of a discovery. Translating the novel, therefore, was a happy experience for us.'

Kalim Hazique (*Bengali*) 'When Afsar Ahmed and I were invited to translate the Urdu novel, *Do Gaz Zameen* into Bengali we discussed the modalities in the same manner at length sometime before the work and often in the course of work. Since we two have different languages, and literatures in our priorities. It was certainly a good opportunity for us to get acquainted with the cultural heritage, literary values

contemporary trends and sensibilities of both the languages, directly and to explore the linguistic relation between these two modern Indian languages.'

Usha Sheth (*Gujarati*) 'A good author is very particular in the choice of his words and how he puts them. So while translating, with due respect to the original writer, I try to remain as faithful as possible to the original text, taking every care that the smooth flow is not disturbed and the book's character and spirit are wellpreserved.

Rati Saxena (*Hindi*) 'No book should be written with the aim of getting translated. The very difficulties encountered in translation are precisely the contours of originality or rootedness inherent in the work.'

Harischandra Nagvenkar (*Konkani*) 'Whether a translation has been successful or otherwise depends upon the skill of the translator in making the translated work look like an original work of literature. I humbly submit to you that I had to change the draft of my translation at least five times in order to fit my prose into the innate structure of Konkani language. It is up to the readers to decide whether I am successful in this respect.'

Amaresh Pathak (*Maithili*) 'Translation should be done directly from the source text, without employing a link language. Even at the event of using a link language, the translator must necessarily have a basic knowledge of the source language text.'

K.T. Ravi Varma (*Malayalam*) 'The task of translating from Marathi to Malayalam was surprisingly easy because the languages have much in common by way of vocabulary and even idioms. Where indigenous words were not readily available in Malayalam (because of the language's infatuation with English) I have simply used the original Marathi words as Malayalam, and nobody has even noticed !'

Kshetri Rajeshwar (*Manipuri*) 'Every translator faces the problem of language and culture. I also faced similar problem as my mother tongue Manipuri and the source language Hindi belong to two entirely different families, language-wise and culture-wise.'

Dhanashree Halbe (*Marathi*) 'As a translator I have often faced a question from my readers and my non-reading friends, namely, do you just translate? The real query, looming behind the above question is: Are you an original writer? In other words, do I grow something, or only subsist on other people's crops? There is a feeling that translation is easy work; the material is ready to serve, and a little cooking will do the trick. I would like to emphasise that this is a façile and untrue assumption.'

Bhim Yonzan (*Nepali*) 'The Indian Nepali literature has become very poor in translation works because it is alienated from the main stream of Indian literature. In other words, the Indian Nepali literature is aloof from the Main stream, which has caused it to be negligible in the field of translation works from other languages.

Amaresh Patnaik (*Oriya*) 'Friends, Orissa remains vulnerable to natural calamities, specially to the flood. And when I was translating those portions, it was as if I was narrating my own inundated areas, my own people and their miseries and plight. It was also a great experience when I was visualising the origin and development of characters in innocent, down-trodden people like Bagharoo and Madri's Maa.'

Devinder (*Punjabi*) 'It is an accepted truth that writing an original text is easier than translation. A writer is not bound by anything he can write at will. Only you need

to have a command over the language. But for translating one needs to have a good knowledge of the language, its idioms, the readership so that the reader gets the 'feel.'

Vinod Somani 'Hans' (*Rajasthani*) 'I wish the translation work should go on, readers, should get good literature to read. Sahitya Akademi is successfully doing this important mission. Some other institutions would also be certainly engaged in the activity. This is a great service to mankind.'

Dipak Ghosh (*Sanskrit*) 'The impetus (to translate Tagore's songs) came from my very childhood. Around the time of India's struggle for Independence in the mid-forties my widow mother (Late) Prafulla Nalini Ghosh (to whom the book Sanskrita Rabindra Samgitam has been dedicated), a school teacher, would often sing Poet Rabindranath's patriotic songs, which, perhaps, unknowingly flowed like an undercurrent in me. This childhood love for Tagore songs and their tunes confluenced with my mother-tongue Bengali learnt for the first time from the lips of my mother was the genuine genesis of my today's Tagore songs in Sanskrit.

Sirpi Balasubramaniam (*Tamil*) 'Translation of literature is a very delicate art and the translator should possess finesse of expression, aesthetic sensibility, mastery of both languages and an inherent love for the author and the subject of the target language.'

R.A. Padmanabha Rao (*Telugu*) 'Mention should be made of translation from Telugu to other languages also as a movement. Some of the magazines even started publishing translation of short stories. An exclusive monthly by name *Yipula* is being published for the last two decades by Enadu Group of Journals.'

Anis Ashfaq (*Urdu*) 'The misunderstanding that make for bad translation are worth enumerating. Inadequate acquaintance with the original will naturally lead to mistakes, but what prevents an inferior translation from holding the reader's interest is less likely to be inaccuracy than incompetence in managing the new language or an imperfect idea of its resources.'

Seminar on Women and Literary Imagination
25 April 2001 : Kolkata

Sahitya Akademi organised a one-day Seminar on "Women and Literary Imagination" in collaboration with Calcutta University, Department of English and the Women's Studies Research Centre, Calcutta University at the Asuthosh Hall, Calcutta University.

The seminar began with Dr Sanjukta Dasgupta elaborating on the theme of the seminar. She stated that through the centuries, for women, literary imagination has been a major source of sustenance, resistance, freedom and power. Referring to women's writing in the Third World, she spoke about the need to historicize heterogeneity and the possibility of re-locating the position of women as subjects of power in contemporary women's writing.

This session was chaired by Prof. Jasodhara Bagchi. Prof. Nabaneeta Dev Sen, delivered the keynote address. Prof. Dev Sen critiqued the various experiences of contemporary women writers, their position in a male-dominated cultural arena, the patriarchal ideology, the problems of writing in a regional language, the subject position of both the writer and her writing.

The first session was chaired by Prof. Chandrakala Pandey. Malini Bhattacharya, presented the first paper; titled "Women Abroad in Folklore: The Many Voices of Literary Imagination." Prof. Bhattacharya's paper was a scholarly discourse on folk narratives of Bengal and the position of women's voices in folklore.

The title of Prof. Krishna Sen's paper was "The Mimesis of Metaphor: An Ecocritical Reading of Gloria Anzaldua's *Borderlands/La Frontera*." Prof. Sen expressed the need to re-read texts in terms of the insights of the fairly recent theoritical approach eco-criticism. The third and final speaker of the morning session was Prof. Ipshita Chanda. Her paper was titled, "Locating the 'Literary Imagination' in a Gendered Space, Single Literature Disciplines, Homogeneity and African Writing Practices." Prof. Chanda argued that more than the literary imagination, it is the contextual location of this imagination as represented in literature that connects women from different cultures in the struggle against oppression.

The second session was chaired by Prof. Jasodhara Bagchi. In her paper titled "Alice Walker: All About Survival as based on *Color Purple*" Suchandana Guha spoke about the African-American activist-writer Alice Walker and the subject-position of the African-American women in the *Color Purple*. Smt. Sriparma Dutta spoke about the distorted form of the Savitri myth that drove an obsessed woman to murder in Bhabani Bhattacharya's novel *Moment of Eternity* in her paper titled "Relocating Feminine Space." Sanchita Bhattacharya's paper was titled, "Voice, Unvoiced: Heard, Unheard" and she spoke about the position of the woman writer focussing on the story "Stream Within."

The second session was followed by a panel discussion by women writers of Bengal. The facilitators of this session were Prof. Ratnabali Chatterjee and Prof. Jharna

Sanyal. The women writers who were present spoke about their responses about being a woman and a writer and also being a woman-writer were Bani Basu, Krishna Basu, Mallika Sengupta, Shahnaz Nabi and Sanjukta Dasgupta.

The seminar was attended by more than two hundred registered participants. Most of the participants were teachers in undergraduate colleges of West Bengal and belonged to various departments of the Humanities, including English, Bengali, History, Political Science, Education and Economics. Apart from delegates from Kolkata, enthusiastic participants from Malda, Berhampore, Murshidabad, Howrah and Haldia were also present.

Seminar on The Growth and Development of the Lepcha Language
26 May 2001: Kalimpong, West Bengal

The Lepcha Association organised a seminar on "The Growth and Development of the Lepcha Language" at Kalimpong. While D.T. Tamsang, President, Lepcha Association inaugurated the seminar, Dr Ramkumar Mukhopadhayay Regional Secretary Kolkata, was present as the Chief Guest. Other speakers of the seminar were M.M. Gurung, formerly Convener of the Nepali Advisory Board of the Sahitya Akademi, Pasang Tshering Lepcha, the recipient of the Sahitya Akademi Bhasha Samman, Lapon Sonam Tshering Lepcha, Sangeet Natak Akademi awardee and others.

Lyangsong Tamsang, General Secretary of the Lepcha Association, in his welcome speech dwelt on the history of Lepcha language and literature. He discussed how the Lepcha language has developed independently in the course of the past millenia, preserving its simplicity and purity unaffected by other languages until the Tibetan refugees entered into the Lepcha land, Sikkim, in the 13th century.

Dr Ramkumar Mukhopadhyay, in his address as the Chief Guest, observed that as a language Lepcha is one of the last mediums of human expression of the country. He added that the language was so full of synonyms, antonyms and homonyms that it can express the finest emotions of the people in a very subtle way. M.M. Gurung discussed the reach of folk tradition in Lepcha life and literature. The other two speakers in the seminar were Prof. D.C. Roy and Ugen Lepcha.

Seminar on Colonialism and Resistance
24-25 July 2001: Kottayam

A two-day seminar on "Colonialism and Resistance" was conducted jointly by Sahitya Akademi and School of Letters, Mahatma Gandhi University, Kottayam at Kottayam.

Prof. K. Satchidanandan welcomed the audience. Prof. Sukumar Azhicode delivered the keynote address.The seminar was inaugurated by Dr. Cyriac Thomas, Vice-Chancellor of Mahatma Gandhi University. C.V. Sreeraman, eminent fiction-writer and K.C. Narayanan, Editor, *Bhasha Poshini*, made felicitatory speeches. Dr. V.C. Harris, Member of the Sahitya Akademi's Advisory Board for Malayalam proposed a vote of thanks. The Inaugural session was presided over by Prof. P.P. Ravindran, Director-in-charge, School of Letters, M.G. University.

In Session I the topic was "The Subject of Colonialism: Strategies of Resistance." It was chaired by Dr. E.V. Ramakrishnan. Papers were presented by Dr. Rajan Gurukkal, Dr. T.K. Ramchandran, Dr. A.K. Jayasree and Dr. V.C. Harris.

In Session II the topic was, "Caste and

Gender: Evolving Identities and was chaired by Prof. P.P. Ravindran. Papers were presented by Dr. T.M. Yesudasan, Dr. K.M. Sheeba, Dr. Sanal Mohan and Dr. A.K. Ramakrishnan.

Session III with the topic, "The Question Genre", was chaired by Prof. D. Vinayachandran. The papers were presented by Dr. R. Viswanathan, Dr. P.P. Ravindan, Dr. P.J. Benoy and Dr. C. Rajendran.

In Session IV with the topic, "Recasting Nation and Narration" was chaired by Prof. A.K. Ramakrishnan, the papers were presented by Dr. E.V. Ramakrishnan, Dr. K.M. Krishnan, Dr. P. Udayakumar, and Dr. J. Devika.

Session V had, "Other Discourses/ Discourses of the other" as topic and was chaired by Dr. C. Rajendran. The papers were prsented by Prof. D. Vinachandran, Dr. Dileep Raj, Dr. Shamsad Hussian and Dr. T. Muraleedharan.

In the Valedictory session Officer-in-charge, Sahitya Akademi, Chennai welcomed the gathering. Prof. N. Ravindranath, Pro-Vice Chancellor, delivered the valedictory address. Dr. V.C. Harris summed up the sessions and Dr. K.M. Krishnan proposed a vote of thanks.

National Seminar on Kuntala Kumari Sabat

28 July 2001: Rabindra Bhavan, New Delhi

A National Seminar was organised to commemorate the life and works of Kuntala Kumari Sabat in the year of her birth-centenary. The inaugural session was chaired by Sri Ramakanta Rath, President, Sahitya Akademi. Welcoming the delegates and the audience Prof Satchidanandan said, 'Kuntala Kumari's life had several things unique to it. Though born to Christian parents, she had inherited from her grandparents a



Prof. Chandrasekhar Rath, Shri Ramakanta Rath, Dr. Pratibha Ray at the Seminar

fascination for ancient Hindu culture as embodied in the epics and the puranas. Her childhood in Burma instilled her with the fearlessness and the freedom of spirit characteristic of Burmese women. She learnt Oriya as a second language. *Barnabodh* by Madhusudan, the devotioal Oriya poet had as much influence on her as the *Bible*. The traumatic experiences of her childhood and her later encounters with the suffering of her people especially womenfolk, the attacks she faced after joining Brahmosamaj, her thoughtless marriage and her early death have lent a tragic tinge to her tale of courage, creativity and perseverence. The tragic and the mystic strains co-exist in her poetry, the latter softening and sobering the former. She was deeply personal yet universal in her appeal. She infused the Oriya language with new life and vigour and created an idiom that suited her search for Universal Essence. From *Anjali* and *Archana* to *Ahvan* and *Prema Chintamani* all her collections of poetry reflect her lyrical charm, inner music and her deep conflicts while her short and long novels, like *Bhranti, Na-tundi, Kalibohu, Parasamani* and *Raghu Avakhit* reveal her resentment

against stupid social customs, her faith in human goodness and her profound perception of women's issues. She however did not idealise her women; they belong to all categories. Her own voice is found as much in Laxmi, the childwidow of *Kalibohu* as in Raghu, the hero of *Raghu Avakhit*...

Prof Chandrasekhar Rath, in his introductory speech said that Kuntala Kumari never wanted to be known as a woman-writer. She believed that a writer was gender free. She wanted to be like any other writer who proved his or her worth through literary creations. He then outlined her short but eventful life and highlighted her literary contribution.

In his presidential address Sri Ramakanta Rath said, 'There are some writers whose individual creativity is superb; there are some other writers who, besides their own very distinguished writing, inspire later writers. Kuntala Kumari clearly belonged to the latter group. If Oriya women writers today stand on equal footing with men writers, the foundation of their present status was laid by Kuntala Kumari who, during her brief life time, proved that, in poetry as well as in fiction, she was at least as gifted as men writers of her time and that creativity and gender are totally unrelated. If she inspired later women writers, she also was an example of the rare creative artist who readily pays the price of personal pain in order to understand and express life through art.

Kuntala Kumari is remembered today mainly for her poetry but I would submit that another aspect of her personality found expression in her novels. The novel in her hands became a vehicle of protest — protest against a social order that cruelly discriminated against women, against child marriage, against denial of education to women, against prohibition of remarriage of widows, against caste, against economic inequality.

Kuntala Kumari's journey as a poet was long, and through varied interior landscapes. Her early poems, with their theme of undemanding love, were remarkable for their fresh and natural idiom. It was not surprising that her poetry soon acquired the quality of mystic poetry, the human lover was lost in the divine lover, the whole universe celebrated the union of the individual self with the supreme self...

In the keynote address Pratibha Ray, renowned Oriya fiction writer, said, "...As a poet Kuntala Kumari is an artist and as a fiction writer she is an activist. At the age of twenty-two, her first anthology of poems, *Anjali* (1922), was published. The publication of her first poem "Tara Prati," published in *Utkal Sahitya*, the leading literary journal of the day, brought her into the limelight. Prof Bijoy Chandra Mazumdar placed this poem along with the selected poems of all eminent poets of the time in his *Typical Selection of Oriya Literature* published by Calcutta University in 1925.

The first session was chaired by Prof Namwar Singh. Khageswar Mahapatra, Niranjan Mohanty and Yashodhra Mishra presented papers.

The second session was chaired by J.P. Das. Archana Nayak, Ramanath Tripathi and Giribala Mohanty presented papers.

Sri Ramakanta Rath, in his winding up remarks mentioned that we should speak more about Kuntala Kumari's works then about her personal life on the occasion of her birth-centenary. He mentioned that she is beginning to be forgotten and hence a volume of her collected works was called for. To begin with, *A Kuntala Kumari Reader*

of about 150 pages would be brought out, he declared.

Prof Satchidanandan, who thanked the delegates and the audience in the end, contended that atleast a beginning has been made in perpetuating Kuntala Kumari's works.

Regional Seminar on Rabindranath: Inheritance in Indian Literature
8 September 2001: Kolkata

Sahitya Akademi organised a regional seminar on "Rabindranath: Inheritance in Indian Literature" in collaboration with Rabindra Charcha Bhavan at Kolkata.

In the welcome address Dr. Ramkumar Mukhopadhyay said that Rabindranath Tagore was a unique phenomenon in the history of Indian literature and culture, who derived a lot of inspiration from other literatures and cultures of the country as well as enriched them in their search for a new mood and mind.

In the keynote address Prof Arun Kumar Basu, a renowned critic, said that finest appeal of Tagore's literature was the liberal humanism which surpassed the narrow boundary of regionalism and sublimatted it to the height of aesthetic beauty. That lead Tagore's follower to the fulfilment of an ideology which had a greater impact on literary circles of the country; at the same time writers found in Tagore a curious blending of romanticism and mysticism, he remarked.

Prof Dilip Biswas, an eminent critic and President of Bangiya Sahitya Parishad, said that there was an ample opportunity to extend the legacy of Tagore, particularly after the copyright would cease to exist. He expressed his grief that many valuable letters of Tagore's which reflected his evaluation of contemporary society and his personal experiences still remained unpublished.

At the end of the inaugural session, Prof Manjula Basu, Secretary, Rabindra Charcha Bhavan, in her vote of thanks, said that Tagore was a permanent heritage for Indians as well as the rest of the world.

In the first session, papers were presented by R.P. Lama, Prabhakar Shrotriya and Chandrasekhar Rath with Jyotibhushan Chaki in the chair.

R.P. Lama, a Nepali scholar and convener of Nepali Advisory Board, presented his paper on "Tagore at Mangpu: A Nostalgic Reminiscence"

Prabhakar Shrotriya in his speech said that Tagore was the most widely-read, most vastly-discussed and the most well-known phenomenon in the modern Indian literature.

Chandrasekhar Rath discoursed on the theme "Rabindranath Tagore and Oriya Literature", and observed: to read Rabindranath in a rendering could perhaps be highly exciting or sublimating but to have the privilege of reading him in the original is another experience alltogether.

Jyotibhushan Chaki in his address from the Chair said that Tagore's writings are now as popular as it was fifty years ago. He said that though the younger generation was more obsessed with the electronic media, but the general impact of Tagore prevailed all over the country.

In the second session the speakers were Dr Ramdeo Jha, L. Joychandra Singh and Kulonath Gogoi with Prof Amiya Dev in the Chair. Dr Ramdeo Jha in his speech observed that the advent of the world poet Rabindranath in the domain of literature was like a brilliant galaxy which enlightened the entire field of Indian literature. He observed that Tagore's journey in creative literature began with his exposure to the

poetic genius of Vidyapati who composed Brjabuli lyrical songs.

L. Joychandra Singh discoursed on Rabindranath and Manipuri literature as well as Manipuri culture. He said: 'Both are equally important and inseparable. Even though old Manipuri literature is very rich, modern Manipuri literature is only a century old. The pioneer poets and writers had their modern education in Bengali and Rabindranath was undoubtedly a great influence.

Kulonath Gogoi, an Assamese writer and translator, while discoursing on "Rabindranath and Assamese Literature" said: 'Tagore wanted that all the languages and literatures of this country to be developed fully and he desired friendship, unity and cordial relatoins with the people of different lands, languages, literatures etc.'

Dr. Ahmed Rafique, a distinguished Bengali critic of Bangladesh and founder-chairman of Rabindra Charcha Central Trust of Dacca sent his paper on "Tagore's inheritance in Bangladesh Literature", which was read out in the session. Dr. Rafique discussed the impact of Tagore's literary tradition since 30s' of 20th century to the present age on Bangladesh literature. He mentioned that the poets Abul Hossain and Ahsaan Habib, the fiction writers Syed O Yalivllah, A.S. Oazede Ali, Kaji Abdul Odud, the critics Kaji Motahar Hossain, Abul Hossain and others introduced a new style of writing in the 40s' with full acknowledgement to Tagore's style of writing.

Prof Amiya Dev, formerly Vice-Chancellor of Vidyasagar University, commented from the chair that Tagore was a myth which flowed freely in our vein, in our blood and there was no power which can separate us from Tagore; so there was no doubt about his inheritance. He commented that Saratchandra was more Indian than Tagore, but Tagore is an exponent and a universal phenomenon to all Indian writers.

National Seminar on 'West' in Indian Imagination

10-12 September 2001: Madurai

A three-day national seminar on " 'The West' in Indian Imagination (1857-1947)" was organised by the Sahitya Akademi in collaboration with Study Centre for Indian Literature in English Translation (SCILET) and Indian Association of Commonwealth Literature and Language Studies (IACLALS) at Madurai.

The objective of the seminar was to focus on the representation of the 'West' in the Indian imagination as seen not only in the literary texts but also other forms of cultural productions. Dr D. Samuel Sudanandha, Principal, American College, Madurai, presided over the inaugural session. Dr Paul Love, Director, SCILET, welcomed the participants and the audience on behalf of SCILET. Prof Satchidanandan, besides welcoming the participants and the audience, presented an outline and the scope of the seminar citing a few Malayalam works. Prof Meenakshi Mukherjee, chairperson of IACLALS, and Prof Paul Love, presented their keynote speeches.

Prof A Raghuramraju's paper touched upon the contrasting depiction of the West in the Telugu writings of Viswanatha Satyanarayana and Gudipati Venkata Chalam. Dr Bala Kothandaraman in her paper on "Construction of Knowledge: Libraries as Resource Centres" tried to reconstruct the kind of impact which libraries might have had on the shaping of

diverse types of "reading public" in terms of colonial/post-colonial knowledge-transmission. Dr Anjali Gera's paper on "Figment of the Imagination: The West in Indian Imagination" examined the popular interpretation of the theme by analysing personal testimonies. Dr Pushpa Bhave's paper analysed Sri Gopalrao Deshmukh's criticism of the traditional knowledge systems and his appreciation of English knowledge systems. Prof Harish Trivedi's paper dwelt on the creative reconceptualization or even reinvention of the East by four 20th century Hindi novelists, as a result of the imaginative engagement with the West. Prof Tilottama Misra spoke of how exposure to western concepts of rationalism, libralism and monotheism gave birth to a new critical trend in Asamiya literature and set in a modernist phase.

Prof C.N. Ramachandran's paper analysed four less known texts in Indian English to present his argument on the nature of "image formation." Dr Jasodhara Bagchi's paper dwelt on the literature of Bengal with a special emphasis on the formation of gender in the aspect of humour in the literature of colonial Bengal. Sumanta Banerjee's paper touched upon the area of discourse where the Indian view of the West was projected in a totally different cultural framework — this was the arena of popular culture, where the East viewed the West from a humorous angle — by stereotyping the habits of the ruling British. Dr Indira Chowdhury's paper took up the travel writing of Rabindranath Tagore and Swami Vivekanand, focussing on their separate journeys to Europe and America towards the last quarter of the nineteenth century. The paper attempted to show how the 'West' was not merely a geographical site but a complex concept that functioned as an explanatory device to understand social, cultural, economic and civilizational differences.



Prof. Paul Love speaking at the Seminar

Other paper-readers included Prof Asaduddin, Dr Prem Choudhuri, Dr C.T. Indira, Dr Sudhir Kumar, Dr T. Vijaya Kumar, Mala Pandurang, Prof Mahasweta Sengupta and Prof Vijayashree.

The three-day seminar ended with a vote of thanks by Prof Paul Love on behalf of SCILET, by Prof. C. Vijayashree on behalf of IACLALS and Smt Gitanjali Chatterjee, Deputy Secretary, on behalf of the Sahitya Akademi.

Barak Valley Conference of Literatures
22-23 September 2001: Hylakandi, Assam

Barak Valley Conference of Bengali literature and culture with assistance from Sahitya Akademi, organised a two-day seminar at Hylakandi in Assam.

Dr Ramkumar Mukhopadhyay in his introductory speech discussed how Bengali literature acquired a unique aesthetic depth and development in the hands of those writers who lived outside Bengal. In this connection he referred to such writers as Atulprasad Sen, Dhurjati Prasad Mukhopadhyay, Satinath Bhaduri, Banaphul

(Balaichand Mukhopadhyay), Ramananda Chattopadhyay, Bibhutibhushan Mukhopadhyay, Bibhutibhushan Bandyopadhyay and others who passed different phases of their life outside Bengal.

Tapan Bandyopadhyay, Director of Culture, Government of West Bengal and a significant fiction writer, in his address as the chief guest, discussed how the flora and fauna of a particular area motivate a writer to choose the subject of his literary endeavour.

Nepalchandra Das, Member of Parliament, discussed how the unusual craze for English-medium education is jeopardising the growth and development of Indian languages and literatures. He appealed to the people to read the biography of Madhusudan Dutta who discovered at an advanced stage of his life that there is no substitute for mother tongue in creative writing.

Other speakers of the session were Swapan Deb, Commissioner of Hylakandi Municipality, Dr. Sujit Chaudhuri, a significant critic and news paper columnist, Somnath Sanyal, Director, Doordarshan, Silchar, Jayati Purakayastha, Director, All India Radio, Silchar, Nitish Bhattacharya and Bijay Kumar Dhar, Secretary and President respectively of Barrack Upatyaka Banga Sahitya O Samskriti Sammelan.

The programme of the day ended with a cultural programme.

The seminar on the following day was on 'Contemporary Bengali Literature in India'. Chaired by Dr. Sujit Chaudhuri, the session was addressed by Dr. Usharanjan Bhattacharya, Dr. Tapudhir Bhattacharya, Dr. Bijit Kumar Bhattacharya, Dr. Swapan Sengupta, and Saktipada Brahmachari. Dr. Janmajit Ray, Dr. Subir Kar, Dr. Biswatosh Chaudhuri, Abul Hossain Majumdar and others took part in the discussions. The papers presented in the seminar high-lighted the contribution of the writers of Assam and Tripura in the past and the present in the development of Bengali literature.

Seminar on Saint Poetry in Western Regional Languages
29-30 September 2001: Ahmedabad

A two day seminar on "Saint Poetry in Western Regional Languages" was held at Ahmedabad in collaboration with Gujarat Sahitya Academy.

Seminar on Shivarama Karanth
12-13 October 2001: Mangalore

To commemorate Dr. Shivarama Karanth's birth centenary, Sahitya Akademi in collaboration with Karnataka Sahitya Academy and Dept. of Kannada, Mangalore University, organised a two-day seminar at Mangalagangotri, Konaje, Mangalore.

Dr. S.Gopal, Vice-chancellor, Mangalore University inaugurated the seminar and in his inaugural address said 'Karanth was sincere and straight-forward and idealistic in his works. The present generation should follow his ideals and get inspiration from his works.' Dr. Giraddi Govindaraja, eminent critic in Kannada released the book authored by Prof C.N.Ramachandran and published by Sahitya Akademi in the MIL series. While releasing the monograph on Karanth he said that Karanth was like a 'mobile encyclopaedia'. His knowledge in literature, music, dance, drama, art, politics and social reformation was astonishing. He had also created an enormous quantity of work defining liberal humanism, individualism etc. In his works we can find solutions for the complexities of life, he added.

Dr. Gurulinga Kapse, Chairman,

Karnataka Sahitya Akademy, recalled Karanth's association with the people of his village in the late 30's where Karanth featured Peacock-dance to entertain children as well as elders and highlighted the contributions of Dr.Karanth in all walks of life in general and specifically in literary creation. Dr. B.A.Vivek Rai, Chairman, Kannada Department, Mangalore University welcomed the literary gathering and gave an introduction to the two-day seminar. VN.Mallikarjuna Swamy proposed a vote of thanks at the end.

In the first session Dr B.Shivarama Shetty of Mangalore University presented a paper on Karanth's reactions to modernism. Prof Bidarahalli Narasimha Murthy, noted Kannada writer read a paper on Karanth's response to socio-economic changes of India.

In the second session, Dr. S.Vidyashankar of Bangalore University presented a paper on "Travelogues written by Karanth: A Nutshell with Different Cultures". Professor Sampige Tontadarya from Dharwad read a paper on Karanth's plays. Dr. B.M.Puttaiah read a paper on the autobiographical writings of Karanth and also compared Karanth's novels with his autobiography.

On 13 October 2001, the morning session had two papers on Karanth by Dr.Nataraj Huliyar from Bangalore University and Dr. U.Maheswari from Kasargode. Dr.Huliyar in his paper detailed the cultural vision of Karanth as depicted in his novels. Dr. Maheswari presented a paper on feminism in Karanth's novels. She stressed women's roles in the major novels of Karanth. Both papers invited a lively question answer session.

In the afternoon session, Dr. Shyamsundar Bidarakundi presented a paper on "The Critics' View on Karanth's Writings". Dr B.Damodar Rao, noted critic, in his paper analysed the novels of Karanth in the Indian context.

In the valedictory session The valedictory address was given by Prof G.H. Nayak, eminent critic from Mysore. While acknowledging Karanth's tremendous literary output and his ideal living, Dr. Nayak questioned several views of Karanth which certainly invite varied responses from literary circles. Hence he stressed that deeper studies on Karanth was inevitable.

Dr B.A. Vivek Rai presided over the session and described some of his personal interactions with Karanth. Assistant Editor Regional Office Bangalore, while proposing a vote of thanks described Karanth as a 'Cultural hero' and unparalled literary giant. Dr G.S.Kapse also thanked Sahitya Akademi and Mangalore Universtiy for the successful seminar.

Prof Muraleedhara Upadhya, Dr C.N.Ramachandran, Subraya Chokkadi and a number of literary personalities of the coastal districts of Karnataka participated in the two-day seminar and enriched the deliberations.

Seminar on Konkani Writers and Cultural Boundaries

7-8 November 2001: Kumta

Under the auspices of Sahitya Akademi and Karnataka Konkani Sahitya Academy, a two-day seminar on "Konkani Writers and Cultural Boundaries" was organised at Kumta.

The inaugural function began with a prayer by Achala Bilgi of Sirsi. Shivaram Kamath, a member of the Advisory Body welcomed the gathering. Felicio Cardoso the Convener of the Advisory Board introduced the topic of the Seminar. V.S. Sonde,

Chairman of Sirsi Urban Bank inaugurated the Seminar by unfurling areca nut flowers. He recalled that the Konkani movement had started in the year 1939 by Madhava Manjunath Shanbhag of Kumta.

Udya Bhembre, President of the Goa Konkani Akademy delivered the keynote address. He explained the meaning of Cultural Boundaries. He requested all the writers not to be confused with region, caste and script. He said that writers should cross the boundaries to read and understand the literature of other states and which are written in different scripts. H. Shantaram of Manipal, the Member of the Advisory Board, presided over the inaugural function.

K.K. Pai, Registrar of the Akademy of General Education released the Konkani book *Navem Payan* translated by J.B. Moraes from the collection of Kannada poems by B.A. Sanadi, a well-known Kannada writer of Mumbai.

Msgr. Alexander D'Souza, the President of the Karnataka Konkani Sahitya Academy, Mangalore, expressed his best wishes for the success of the Seminar. Prakash Bhatambrekar, proposed a vote of thanks.

The first session of the Seminar was on Konkani Poetry. Udaya Bhembre of Goa presided over the session. Bhushan Bhave of Goa and J.B. Moraes of Mumbai presented their papers. They recalled that both Goa and Karnataka had produced a good number of Konkani poets. They said that it had been reflected in the large number of Sahitya Akademi Awards won by poets only.

The second session was chaired by Damodhar Mauzo, who is also the member of the Advisory Board. This session was on Konkani short stories. Eminent writer Pundalik Naik of Goa and Edwin D'Souza from Mangalore presented their papers.

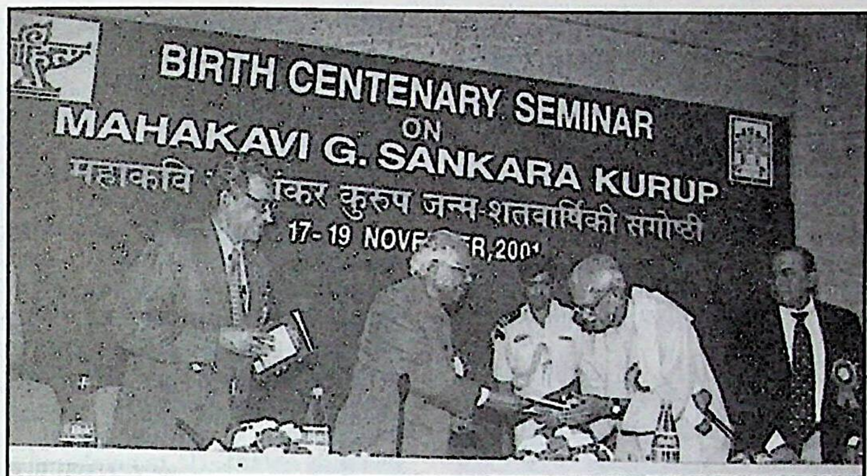
The third session was on Konkani Travelogues and Essays. Tanaji Halarnkar of Goa University chaired the session. Priyadarshini Tadkodkar and Prakash Vajrikar both from Goa presented their papers.

Msgr. Alexander D'Souza, the President of Karnataka Konkani Academy, gave the concluding remarks. He complimented the organisers for arranging the Seminar very systematically. K.K. Pai of Manipal presided over the valedictory function. He also released the Souvenir *Navem Sahasraman*. Shivaram Kamath, the chief editor of the souvenir and convener of the Seminar thanked all the dignitaries and institutions who helped to make the function a grand success. H.C. Rangappa, the Registrar of the Karnataka Konkani Sahitya Academy, proposed a vote of thanks.

The Birth Centenary Seminar on Mahakavi G. Sankara Kurup
17-19 November, 2001 New Delhi

Sahitya Akademi and Bharatiya Jnanpith jointly organised The Birth Centenary Seminar on Mahakavi G. Sankara Kurup, the pre-eminent Indian poet writing in Malayalam, winner of the first Jnanpith Award. The seminar was inaugurated by His Excellency Sri K.R. Narayanan, the Hon'ble President of India. The inaugural session was held in Vigyan Bhavan, on 17 November 2001. The function began with an invocation by Dr. Leela Omcherry, who recited one of G's famous poems addressed to the Great unknown. Next, Balachandran Chullikkad, recited one of 'G''s most famous poems, 'Sagarageetam.'

Prof. K. Satchidanandan delivering the welcome address said: '...Celebrating poetry at this hour of the trauma of a world caught between terrorism and war perhaps



His Excellency Sri K.R. Narayanan, Hon'ble President of India, presenting 'G' Sankara Kurup's poetry collection, Sweet Gentle Radiant, to Prof. S. Gupthan Nair; Sri Ramakanta Rath and Prof. Gopi Chand Narnag also present

has a unique significance as the eternal spirit of poetry is a force that binds humanity together, rages against the dying of the light and speaks of a love that transcends all that divides man from man in that intimate and melodious voice of birds and leaves and rains that is poetry's own. And Mahakavi G. Sankara Kurup, 'G' as he is fondly remembered by his admiring readers, was a voice that rose loud and clear against every form of disharmony, a voice that was one with nature and instincts, one with the ever-living spirit of the wind and the sea, one as deep as the woods, as tranquil as the autumnal skies, as tender as the skin of the rose, as sweet as the ancient nightingale and as radiant as the ever-open eyes of the spring sun...'

Ramesh Chandra, Managing Trustee, Bharatiya Jnanpith, made the Introductory remarks. He said that Jnanpith was quite fortunate in selecting such a worthy winner for the first award. He observed that 'G' was an incorrigible optimist. 'The flute must replace the gun', he exhorted alluding to G's masterpiece *The Flute*. He expressed the hope that sanity will ultimately prevail in the present scenario of global chaos.

Sri Ramakanta Rath, said: 'By associating himself with the celebration, Sri K.R. Narayanan, the Hon'ble President of India, has not only paid his personal tribute to G. Sankara Kurup, he has also conveyed the message that public life is not merely about politics; it is also about the culture of our people, about their joys and sorrows, about their living simultaneously in time that has passed and time that is yet to come, about their experience of being one with people whom they have never met but who are as familiar as next-door neighbours. We are deeply grateful to him.

"G', as he has come to be known, had an imagination that was restless and that travelled a vast and varied territory, but it also had an inner and unflagging

consistency. Whatever the theme, it was for him an expression of the creative principle that permeated all creation, that was eternal and that could only be partially comprehended by an individual.

The message that 'G' conveyed was that a writer who was very important to himself blocked his own access to the creative source.

The Hon'ble President of India inaugurated the seminar by lighting the traditional lamp.

Next Prof. S. Gupthan Nair, the veteran Malayalam critic, delivered the keynote address. He said: 'Half a century ago when I had the rare privilege of writing a foreword to G. Sankara Kurup's selections called 'Odakkuzhal' (The flute) which later won the Jnanpith Award, I stated that Sankara Kurup was the most significant poet then writing in Malayalam. That was a time when Mahakavi 'Vallathol' and Mahakavi 'Ulloor' were living. But everybody, except perhaps they themselves, knew that their powers were fading fast while Sankara Kurup was at his creative best. I thought it was time to assess him properly, to survey his phenomenal growth from a derivative poet to a genuinely original poet. I wrote a fairly lengthy essay with the critical wires and pulleys I could handle...'



His Excellency K.R. Narayanan speaking at the Inaugural Session

V.K. Madhavan Kutty, and A.K. Damodaran made felicitatory speeches based on their personal experiences in close association with the poet.

His Excellency K.R. Narayanan began his inaugural address describing 'G' as 'one of the greatest Indian poets who happens to be a Malayalee.' He said the discovery of this Kerala poet was made by the Bharatiya Jnanpith. Half-jokingly he remarked that the Kerala Sahitya Academy registered its protest when 'G' was selected for the first Jnanpith Award. He remembered that he was present on the occasion on the award-giving and that 'G's' Jnanpith Award citation described him as a mystic and lyricist and that 'G' in his acceptance speech spoke of the genius of India. The Hon'ble President endorsed Sahitya Akademi's line that essentially one parent literary culture of India is getting written in the different languages of India. He further described it as the many avatars of the same literature. 'G' was a mystic poet who dwelt on the wonder and mystery of God, life and human relationships. The President recalled reading "Suryakanti" as a school boy, and quoted from the poem. He called the poem one of the best love lyrics he had come across. He quoted another poem, "Chandrakkala" which described the breeze as listlessly wandering about looking for her lover, the ocean. He further said that 'G' was a socialist, nationalist and internationalist-but above all he always remained a humanist. He concluded his speech complementing Prof. S. Gupthan Nair, his contemporary in the University College, Thiruvananthapuram, for his excellent keynote address.

Prof. Gopi Chand Narang, Vice-President, Sahitya Akademi, proposed a vote of thanks. He dwelt on 'G's mysticism and described it as the poet's relationship with the vast and mysterious force that charged his creativity. Prof. Narang quoted Hafiz and translated the lines somewhat like this: 'Those do not die whose hearts are charged with ishq.' Ishq or romance, he compared with the principle of Shakti which initiated shrishti or creation. The seminar from the first session onwards took place in Sahitya Akademi Auditorium, Rabindra Bhavan, New Delhi, on 18 and 19 Novermber 2001. Prof. M. Achuthan chaired the first session. M.R. Raghava Varier and M.D. Radhika presented their papers. M.R. Raghava Varier read his paper on 'Mahakavi 'G': The Intellectual Setting.'

Dr. M.D. Radhika's paper was on 'The Winged Mother: A Feminist Re-Reading of 'G's Poem The Sandal Bedstead.'

Prof. M. Achuthan in his speech from the chair observed how 'G's critics - Joseph Mundasseri, Kuttikrishana Marar and Sukumar Azhikode, confined within their old tastes and sensibilities and trying to measure him with their dated norms, couple with lack of positive attitude and driven by the compulsion of personal prejudice-have been consistently unfair to him.

Prof. Vishnu Narayanan Namboodiri chaired the second session. K. Rathi Menon, G. Madhusudhanan, Akavoor Narayanan, Sreedevi K. Nair presented their papers.

The third session was chaired by Prof. S. Gupthan Nair. B. Krishnakumar, K.N. Jayam, A.G. Oleena presented their papers. B.Krishnakumar in his paper, "Master Carpenter: Myth and Poems" dealt with 'G's poem "Perumthachan" and examined two other poems of poets of the succeeding generations - "Thachante Makan" by Vyloppilly and "Thachante Makal" by Vijayalakshmi.

K.N. Jayam's paper was entitled, 'The Narrative Poems of G. Sankara Kurup with Special Reference to *Moonnaruviyum Oru Puzhayum.*'

A.G. Oleena in her paper, "Narratological Study of Chandanakkattil and Pananar", said that the poems - 'Pananar' and 'Chandanakkattil' are remarkable for the bold experiences that they are in narrative art. Dr. M. Leelavathy read the poems as experiments in the technique of integrating the physical with the spiritual. Pananar is also seen usually as a poem in which the poet attempts a definition of his own poetry.

Prof. Gopi Chand Narang chaired the fourth session. Manager Pandey, O.L. Nagabushana Swamy, and K.B. Anand presented their papers.

Prof. Gopi Chand Narang observed from the chair that supremacy of the original text within the linguistic and cultural boundaries is constantly under interrogation from within. No literary movement can be termed as the photocopy of another movement in another region, country or culture. As tradition differs in the case of each culture, developments in literature are mainly not movement-bound but centred around individual genius.

Prof. Manager Pandey in his speech described how the poem "Keral Ki Tarah" written about the beginning of the twentieth century in Hindi by the poet Nathuram Shankar Sharma had brought the lustre of culture and literature of Kerala to the Hindi reading public. Later Prof. Pandey discussed G's poetry based on *Odakkuzhal*.

O.L. Nagabushana Swamy read a paper on "Navya Movement in Kannada" What he would describe G's kind of poetry is as

belonging to the Kannada Navodaya or Renaissance which occurred in Kannada literature from the 20s to Independence.

K.B. Anand in his paper, " 'G'. Sankara Kurup and Romanticism in Malayalam" placed 'G' in the romantic tradition of Malayalam literature.

The fifth and last session of the seminar was chaired by Prof Indra Nath Choudhuri. K.P.A. Menon, Nandkishore Nawal, Nagalla Guruprasada Rao presented their papers.

Nandkishore Nawal read a paper on "Nirala and G. Sankara Kurup."

Nagalla Guruprasada Rao in his paper, 'Bhavakavitha in Telugu' described how the Telugu lyric poetry developed during the modern period.

K.P.A. Menon in his paper comparing 'G' and Rabindranath Tagore observed that at the time Rabindranath Tagore received the Nobel Prize he was not very well-known in his own homeland. Likewise when 'G' got the Jnanpith also there were varied opinions about his poetry.

Prof. Indra Nath Choudhuri in his address from the chair said that whatever romanticism one found in Indian literatures was indigenous and not borrowed from the West as some assert. In fact romantic tendencies can be traced in a lot of literature written in Indian languages much before the Western romantic movement.

In the Poet's Meet held between 3. P.M. and 6 P.M. renowned Bengali poet and fiction writer Sunil Gangopadhyay was the chairperson. The following poets recited their poems: Ashok Vajpeyi (*Hindi*), Kunwar Narain (*Hindi*), O.N.V. Kurup (*Malayalam*), Sitakant Mahapatra (*Oriya*), Vishnu Narayan Namboodiri (*Malayalam*), Balraj Komal (*Urdu*), Mohammed Alvi (*Urdu*), Surjit Patar (*Punjabi*), Padma Sachdev (*Dogri*), Sitanshu Yashaschandra (*Gujarati*), C. Narayana Reddy (*Telugu*), Prabha Ganorkar (*Marathi*), Balachandran Chullikkad (*Malayalam*) and Taraprakash Joshi (*Hindi*).

In the concluding ceremony K.P.A. Menon read out "Odakkuzhal" in Sanskrit translation as "Vamsanaali"

Dinesh Misra, Honorary Director, Bharatiya Jnanpith, proposed a vote of thanks.

Seminar on Kashmiri Language and Literature : Problems and Possible Solutions

24-25 November 2001: Jammu

Sahitya Akademi in collaboration with Samprati, organized a two day seminar on *Kashmiri Language and Literature: Problems and Possible Solutions* in Jammu. Renu Bhan, Deputy Secretary, Sahitya Akademi in her welcome address said that the Kashmiri language has suffered a lot during the last decade of turmoil on the one hand and the displacement of a large section of writers out of the valley on the other. She also pointed out that lack of translations from and into Kashmiri, has become one of the major problems for the progress of this language.

In his introductory speech, Prof. R.L. Shant, President, Samprati, said that Kashmiri was at the cross-roads at this time, as the apathy of the general public has increased over the years and people prefer Urdu and Hindi over their mother tongue. He welcomed the government decision to introduce Kashmiri language in primary schools for the first time.

Prof. Rahman Rahi, Fellow Sahitya Akademi in his keynote address said that militancy has given a setback to Kashmiri culture and literature, as many musicians, artists, writers and translators have left Kashmir. He said that a consensus needs to

be reached on various problems and a balance struck. He further added that Kashmir has its peculiar woes, as nobody in authority feels responsible enough to do anything for Kashmir. As a result there is not a single newspaper or a monthly magazine in Kashmiri yet. Prof. Mishal Sultanpuri, Convener, Kashmiri Advisory Board, proposed a vote of thanks.

The first session "Problems facing Kashmiri Language Today" was chaired by Amin Kamil. Prof. Shafi Shauq in his paper maintained that any apprehension about Kashmiri language melting away because of official apathy is totally misplaced. Language he said, lives in mind and heart of the commoners and they know how best to preserve the vehicle of their expression. The discussant Naseem Shafai, while agreeing with the paper reader, added her own experiences and impressions on the situation, which she thought was not as dismal as others claimed. The second paper in this session which was on Translation was read by Dr. Amar Malmohi and Syed Rasool Pompur was the discussant.

Prof. R.L. Shant's paper was on "Script and Spellings" and A.D. Majboor was the discussant of this paper. Amin Kamil in his concluding remarks said that Kashmiris outside the Valley should be allowed to use one of the two scripts and preserve the written word somehow, since the language is in a crisis now.

The second session on the second day was on "Problems Facing Kashmiri Literature Today", chaired by Prof. Rahman Rahi. Three papers were read in this session, Prof. M.Z. Azurdah on "Problems of Kashmiri Prose", Dr. Majrooh Rashid on "Problems of Poetry" and Dr. R.L. Talashi on "Problems of Criticism." M.L. Kemmu was the discussant in this session. Prof. Rahman Rahi in the concluding remarks said that the government decision of introducing Kashmiri in schools should be implemented in Jammu also. The seminar generated a lot of heated discussion involving the audience which made it more interesting and meaningful.

Symposium on T. Janakiraman
24-25 November 2001: Chennai

Two day symposium on T. Janakiraman, (Sahitya Akademi Award-winner) was held at World University Service Centre, Chetpet, Chennai. It was a programme jointly organised by Kartuthu Kalam, IITS, Sriram Chits and Sahitya Akademi. Sahitya Akademi sponsored four writers, Neela Padmanabhan from Trivandrum, Dr. Shanmuga Sundaran and Dr. Krishnasamy from Bangalore and Dr. C. Mohan from Tirunelveli. The programme was a grand success. Officer-in-Charge Chennai welcomed the guests and audience in the beginning and concluded the meeting with a vote of thanks.

Seminar on Twentieth Century Oriya Literature
1-3 December 2001: Berhampur, Orissa

A seminar on "Twentieth Century Oriya Literature" was held at Berhampur University by the Sahitya Akademi in collaboration with the Post-graduate Department of Oriya, Berhampur University.

Dr. Ramkumar Mukhopadhyay, in his welcome address observed: At the turn of a new century we are trying to review our literary harvest in the last one hundred years. It is not an easy task because such eminent literary masters as Fakirmohan Senapati, Radhanatha Ray and Madhusudan Rao penned their masterpieces in this period. Prof. Aditya Prasad Padhi, Vice-

Chancellor of Berhampur University, inaugurating the seminar, said, that in the twentieth century, Oriya writers marched towards a global horizon and have earned much popularity throughout the country.

Prof. Chandrasekhar Rath, in his address as the chief guest observed that Oriya literature of the twentieth century is so vast and deep that in a seminar of three days the literary harvest of the whole century cannot be evaluated. He said that we can only mention the major trends in the given time-frame and certain of the aesthetic priorities of some of the makers of Indian literature in Oriya.

Prof. Chandrasekhar Panda, Chairman of the Post-graduate Council, Berhampur University attend the seminar as the Guest of Honour.

Prof. Bauribandu Kar delivered the keynote address. He said that Oriya literature of the twentieth century has focused some new lights in various aspects of Oriya literature. He opined that the alienation of man, the awareness of the complexity of human fate, its tragic destiny and search for identity are some of the characteristic features of the literature of this time. Sri Ramakanta Rath, in his address from the chair observed that while joy was the prime motif in the literature of the 19th century, pain became the central feeling in the creative writings of the 20th century. In his appreciation of Oriya literature of the 20th century he commented that it has produced a number of classics which are of international standard. For further development he appealed to the publishers to reprint and circulate ancient classics and encourage young talents at the same time.

Prof. Narayan Ray, Registrar of Berhampur University, proposed a vote of thanks.

The first session, under the chairmanship of Prof. Naredranath Mirsa was on the topic "Twentieth Century of Oriya Poetry" (Pre-Independence period). Prof Adikanda Sahu, Dr. Pratibha Satpathy, and Dr Aswinkumar Panda presented papers on "Western impact on Pre-Independence Oriya Poetry", "Romanticism in Pre-Independence Oriya Poetry" and "Folk elements in Pre-Independence Oriya Poetry" respectively. The paper entitled "Thematic Beauty of Pre-Independence Oriya" prepared by Dr. Soundamini Nanda was read by Sri Patyasakumar Misra in the absence of Dr. Nanda. The chairman of the session remarked that Pre-Independence Oriya Poetry was very rich with the writing of Radhanath Ray, Fakirmohan, Gangadhar, Nandakishore, Gopalbandhu, Mayadhar Mansingh and Kalindicharan Panigrahi etc.

The second session of the seminar was chaired by Prof. Dasarathi Das. Sourindra Barik, Prafullakumar Mohanty, Pramod Kumar Mohanty and Bhagban Jaysingh read papers on "Thematic beauty of post Independence Oriya Poetry" and "Death and alienation in Post-Independence Oriya Poetry" respectively. The chairman of this session said that in the twentieth century, Oriya poetry took a new shape. Modernism in its limited and accepted sense started in Oriya poetry after the Second World War. The influence of western poets like T.S. Eliot and Ezra Pound worked as a vital force in giving a new turn to modern Oriya poetry. Modernism in Oriya poetry had its beginning with Sachi Rout Ray. The other exponents of Modern Oriya poetry were Guruprasad Mohanty and Ramakanta Rath. After the sixties Ramakant Rath is a pathfinder in Oriya poetry, he commented.

The third session of the seminar was held in the forenoon of 2nd December and

was chaired by Dr. Shrinibash Misra. Dr. Brahmananda Singh, Abhiram Biswal, Dr.Rabindrakumar Praharaj and Dr.Deviprasnna Patnaik presented papers on "Political and Social Themes in the Twentieth Century Oriya Novel", "Prose Style and Language in the Twentieth Century Oriya Novel", "Phychological Novels of the Twentieth Century" and "Myth and Traditional Values in the Twentieth century Oriya Novel" respectively. The president of the session remarked that the novel was very much popular in the twentieth century with the spread of education. Fakirmohan, Kalindicharan, Gopinath Mohanty, Kanhucharan Mohanty, Surendra Mohanty were the great novelists of the said period.

The fourth session , chaired by the eminent fiction writer Mohapatra Nilamani Sahu, had Dr. Subhendu Mund, Prof. Baisnabacharan Samnal and Sidhartha Sankar Padhy as the speakers. Mohapatra Nilamani Sahu, the chairman of the session, remarked that Oriya short- story has a unique thematic variety and original style.

The fifth session of the seminar was chaired by Dr. Ramesh Panigrahi a well-known playwright. Dr. Ratnakar Chaini, Bijayakumar Satpathy, Prof. Niladribhusan Harichandan and Prof. Purna Chandra Misra presented their papers entitled "Newness in the Twentith Century Oriya Drama", "Style and Language of the Twentieth Century Oriya Drama, " "Folk Elements in the Twentieth Century Oriya Drama" and "Oriya one Act Play" respectively. The president of the session remarked that Oriya drama has both its stage value and literary value. In the 20th century, a few dramatists have shown their originality. In the name of western impact we started writing absurd play and experimental play without any reason. Of course towards the last phase of the century, these plays disappeared from Oriya dramatic literature.

The sixth session of the seminar was chaired by Dr. Krushna Charan Behera, had "Oriya Prose of the Twentieth Century Other Than Fiction" as its focal theme. Dr. Durgamadhab Nanda, Dr Prasanna Kumar Mohanty, Prof. Rabisankar Misra and Dr. Ram Narayan Panda presented their papers in the session. Dr. Behera, the chairman of the session raised some vital points related to Oriya research and criticism.

The seventh session of the seminar was about travelogue, biography, autobiography, and science literature. Eminent essayist Sarat Kumar Mohanty chaired the session. Dr. Krushnachandra Pradhan, Dr. Prasannakumar Swain, Sadananda Nayak and Dr. Alekhchandra Pradhan presented their papers in the session. In conclusion, the chairman remarked that literature of the twentieth century was really a happy blend of scientific influence and human values.

The valedictory session had eminent critic Prof. Khangeswar Mahapatra in the chair. Prof. Soubhagya Mishra, poet and critic, delivered the valedictory address as the chief guest. Prof. Manmath Padhy, Sri Sourindra Barik and Sri Bidyut Prabha Rout participated in the discussion. Dr. Mihir Kumar Sahoo, Programme Officer, Sahitya Akademi, proposed a vote of thanks.

Seminar on Nativism in Manipuri Literature

7-8 December 2001 : Imphal

Sahitya Akademi in collaboration with Jawaharlal Nehru Manipuri Dance Academy and Naharol Sahitya Premee Samiti organised a two-day seminar on "Nativism in Manipuri Literature" at Imphal.

The inaugural function of the seminar was held on 7 December 2001 at the auditorium of Jawaharlal Nehru Manipuri Dance Academy. H.Guno Singh, a well-known Manipuri novelist and A. Chitreswar Sharma, President, NSPS and a well-known Manipuri fiction-writer graced the function as Chief Guest and President respectively. Ramkumar Mukhopadhyay was the Guest of Honour and L. Joychandra Singh give the welcome address. Prof. N. Dhogendra Singh, a well-known Manipuri scholar made keynote address at the inaugural function. Most of the speakers at the function highlighted the concept of Nativism with illustration from Manipuri literature. Prof. N. Khogendra Singh have a detailed background of the rise of Nativism in literature and posed some significant questions regarding nativism vis-a-vis Manipuri literature. The programme was attended by many scholars, writers, artistes and members of the Advisory Board for Manipuri. Dr P. Nabachandra Singh, Member, Advisory Board for Manipuri, Sahitya Akademi proposed vote of thanks.

In the first session Prof. L. Damodar and Dr L. Gojendra Singh presented papers on Manipuri poetry and play respectively. In their papers, the two scholars give a detailed picture of Manipuri literature relating to poetry and play, highlighting the concept of Nativism and the influence it made on the writing of Manipuri poets and playwrights. L. Damodar Singh in his summing up of the papers and the deliberations that followed, clarified the concept of Nativism further. In the second session Dr I.R. Babu Singh was the moderator. Dr N. Aruna Devi and Dr A. Memmchoubi Devi presented papers on Manipuri prose and fiction. Dr. I.R. Babu Singh gave a scholarly review of the papers and deliberations in his capacity as moderator of the session. The seminar was concluded with the vote of thanks proposed by Saratchand Thiyam, a young Manipuri poet.

Seminar on Post Independence Women's Writings in Kannada and Marathi
9 December 2001, Dharwad

The Sahitya Akademi Regional Office, Bangalore, organised a one-day seminar on "Post-Independence Women's Writings in Kannada and Marathi" at Principal Farron Memorial Hall, K.C.D Dharwad in collaboration with Abhiruchi; the Cultural and Literary Forum, Karnataka Arts College, Dharwad and Karnataka Sahitya Akademi, Bangalore. The seminar as conducted in two sessions on four topics. The morning session was on "Women's Writings in Kannada and Marathi at the Turn of the Century" presided over by Prof. O.L. Nagabushanaswamy, who also delivered the keynote address. Vasant Abaji Dahake presented his paper on the topic. The second session was on "Autobiographical Traces in Kannada and Marathi Women's Literature" and was presided over by Shashikala Veerayyaswmi. Prof. V.S Choughule read his paper on this topic. The afternoon session was on "Dalit Trends in Kannada and Marathi Writings" and "Feminst Criticism"presided over by Dr. Malika Ghanti and Dr. Shanta Imrapur respectively. Prof. Rajan Gavas and Dr. Uma Dedegaonkar read their papers on the above topics respectively. The valedictory address was by Dr. Guruling Kapse, President, Karnataka Sahitya Akademi. Dr. M.D. Hatkanagalekar presided over the function.

At the beginning and in the concluding session A. Krishna Murthy, Regional Secretary, Bangalore spoke, welcoming and thanking the audience.

Seminar on Dinu Bhai Pant
9-10 December 2001: Jammu

Sahitya Akademi in collaboration with Duggar Manch, Jammu, organized a two-day Seminar on *Dinu Bhai Pant* at Jammu University.

On behalf of Sahitya Akademi, Renu Mohan Bhan, welcomed the gathering and underlined the importance of the seminar on Dinu Bhai Pant, the phenomenon in Dogri literary movement. Smt. Padma Sachdev in her Presidential Address recalled in her inimitable style her cherished memories of Pant and also evaluated the priceless literary contributions of Pant to Dogri literature. In his keynote address, Ved Rahi gave a detailed account of the life and literary work of Dinu Bhai Pant. He described him as a rebel who was a poet of the common man. Thakur Randhir Singh, also spoke about the contributions of Pant. Mohan Singh, President, Duggar Manch, proposed a vote of thanks.

Dr. Champa Sharma read a paper on "Chenani Andolan te Dinu Bhai Pant," Dr. Om Goswami, Convener for Dogri Advisory Board, read the paper on "Dinu Bhai Pant Hindi Kavta Shehr Pehlo Pahl Gaye te Dogri Tahreek" and Narsingh Dev Jamwal's paper was titled "Dogri Kavta te Dinu Bhai Pant." These papers were followed by a discussion by Dr. Veena Gupta and Dr. Archana Kesar. The session was presided over by Sri Yash Sharma.

A documentary film on Dinu Bhai Pant was also shown during one of the sessions, which was presided over by Ved Rahi, who, along with Parveen Kesar and Shiv Dutt critically analysed the documentary film and offered suggestions.

During the morning session on the second day papers by Mohan Singh on "Dogri Natak te Dinu Bhai Pant", and by Desh Bandhu Dogra on "Dinu Bhai Pant Hindi Kavta te Pragativaad" were presented. Dhian Singh chaired the session. Dr. Jitender Udhampuri and Dr. Manoj Sharma were the discussants in this session.

In the concluding session there were presentations by Sri Shiv Dev Singh 'Sushil' and Sri Hemant Rao Sathe. A vote of thanks was proposed by Sri Mohan Singh.

National Seminar on Sudhindranath Dutta
11-13 December 2001: Kolkata

Sahitya Akademi in collaboration with Paschimbanga Bangla Academy and Comparative Literature, Jadavpur University, organised a three-day national seminar on Sudhindranath Dutta in Kolkata. Eminent scholars from all over India as well as one from Bangladesh participated in the seminar and presented their papers.

The inaugural session was conducted at the Bangla Akademi auditorium. Sunil Gangopadhyay, poet and fictionist and Convener of Akademi's Bengali Board, inaugurated the seminar. Dr Pabitra Sarkar Vice-Chairman, West Bengal Council of Higher Education, graced the occasion as the chief guest while Prof. Manabendra Bandyopadhay made the keynote address. Prof. Sibnarayan Ray presided over the meeting.

Sanat Chattopadhyay, Secretary of the Paschimbanga Bangla Academy in his welcome address observed that it was neither a routine work to organise a seminar on the birth centenary of Sudhindranath Dutta nor that our responsibility ended with merely remembering him on this occasion. On the contrary, he commented, Sudhindranath Dutta is a personality who cannot be sent into oblivion with the passage of time. On this occasion a book on

Sudhindranath Dutta, written by Prof. Amiya Dev and published by the Bangla Akademi, was released by the author himself. Sunil Gangopadhyay in his inaugural speech commented that Sudhindranath Dutta was one of the five eminent posts after the death of Tagore, though they all seemed to be anti-Tagore. But in course of time they all proved to be pro-Tagore. Sudhindranath has acknowledged gratitued to Tagore throughout his life, he remarked.

Dr Pabitra Sarkar in his speech said the celebration of centenary festival brings to us an opportunity to evaluate Sudhindranath in the modern perspective. Prof. Manabendra Bandyopadhyay in his key-note address observed that the finest period of Sudhindranath's literary career was his twelve years as the editor of the journal *Paricha*.

Prof. Sibnarayan Ray in his presidential address argued that there was a time when every body thought that there was no other remarkable poet after Rabindranath Tagore and Jibanananda Das except Sudhindranath. He regretted that man has lost his ability to delve deep into the mind for this mind of Sudhindranath Dutta remains unexplored both in Bengal and Bangladesh.

Dr Ramkumar Mukhopadyay, Regional Secretary proposed a vote of thanks. He remarked that Sudhindranath's writing reflected the entire human culture and heritage and gave us a universal outlook.

In the first session with Prof. Alok Ray in the chair Dr Sudip Basu, Prof. (Smt) Sutapa Bhattacharya, Prof. Pinakesh Sarkar and Ashis Chakraborty presented their papers. Dr Sudip Basu dwelt on "Introduction and Prospect of Sudhindranath Dutta's Tanvi".

Dr Sutapa Bhattacharya, spoke on "Rabindranath and Sudhindranath". She commented the Tagore had a filial affection for Sudhindranath Dutta.

Dr Ashis Kumar Chakraborty dwelt on Sudhindranath's *Krandosi* (crying universe). Prof. Pinakesh Sarkar a well-known critic dispose on Sudhindranath's Orchestra.

Dr. Alok Ray, said from the chair that after Rabindranth Tagore, Sudhindranath took a leading role in the field of Bengali poetry and no other poet had dared to experiment with the forms which deviated from Tagore's.

In the second session chaired by Prof. Naresh Guha, papers were by Kela Ghatak, Prof. Asru Kumar Sikdar and Prof. Tirthankar Chattopadhyay. Kela Ghatak in her discourse focused mainly on Sudhindranath's "Uttarphalguni".Prof. Asru Kumar Sikdar, a distinguished critic, elaborated on "Sudhindranath and Contemporary Reader".

Prof. Tirthankar Chattopadhyay in his speech projected Sudhindranath as a critic.

In the third session papers were presented by Prof. Hayat Mamud from Jahangiragar University of Bangladesh, Debalina Sen, Amitabha Dasgupta and Prof. Sourin Bhattacharya with Prof. Dibyendu Palit in the Chair. Prof. Hayat Mamud, persented his paper on "Pratidhwani" and Sudhindranath's translation project.

Debalina Sen, dwelt on "Sudhindranath as an Editor of *Paricha*".

Amitabha Dasgupta, presented his paper on the topic "Individual State and Sudhindranath Dutta's Sambarta".

Prof. Sourin Bhattacharya discoursed on the disposition of Sudhindranath's modernism among paradoxes.

Dibyendu Palit, from the chair observed that he was one of those fortunate students who came in close contact with Sudhindranath.

The fourth session was chaired by Prof. Nabaneeta Dev Sen and papers were presented by Pradip Acharya, Prof. Arun Komal and Sri Sumatheendra Nadig. Pradip Achary, presented his papers "The Dragon in the Gates:Accessing Sudhindranath Dutta"

Prof. Arun Kamal, a well-known Hindi poet dwelt on Sudhindranath's contemporary Hindi writers.

Sri Sumatheendra Nadig, a distinguished poet spoke on "Sudhindranath Dutta: An Outsider's View."

Sampa Choudhury, Sucharita Chattopadhyay, proposed vote of thanks.

Seminar on Globalisation : Punjabi Literature and Culture

18-20 December 2001 : Kurukshetra

A three-day international seminar on "Globalisation : Punjabi Literature and Culture" the first of its kind in the country, was organised by the Sahitya Akademi in collaboration with the Kurukshetra University at Kurukshetra. Ramesh Bhasin welcomed the guests. He reminded the audience that the Sahitya Akademi had collaborated with the Kurukshetra University on earlier occasions as well in organising such literary seminars. He gave a brief resume of the literary activities of the Sahitya Akademi. After lighting the lamp, in his inaugural address, R.S. Chaudhury, Vice-Chancellor, Kurukshetra University said that the roots of globalisation could be found in the *Gurbani* of Guru Nanak Dev and *Guru Granth Saheb* and were based on creating equal, creedless and casteless society. He stressed the need of economical, social and political development in the society.

Renowned Punjabi writer and progressive thinker Dr. Sutinder Singh Noor in his keynote address observed that globalisation was the biggest new challenge of the 21st century. It is a complicated system and has replaced numerous ideologies, becoming an ideology in itself. According to him globalisaiton is a serious problem for developing and underdeveloped countries. In India globalisation had been directly linked with art and culture, he added. Dr Harbhajan Singh Halwarvi, Editor, *Punjab Tribune* who presided over the inaugural session maintained that *Guru Granth Saheb* had its links not only with the Indian culture but international civilizations too. The need for the Indian society was to be aware of our historical culture. Proposing a vote of thanks at the inaugural session, Prof Amarjit Singh Kaang, Director & Head of the Department of Punjabi, Kurukshetra University, hoped that the seminar would provide a new message to the students and teachers.

Besides about 60 eminent Punjabi scholars from all over the country, delegates from USA, Canada, England and Switzerland participated in the Seminar and presented their papers.

In all, seven sessions were held in which 30 eminent Punjabi scholars of other languages presented their papers. The scholars came to the conclusion that the burning topic of globalization still requires further constant deliberation to create awareness amongst the masses relating to vital issues allied with the globalization.

Chairing the first session, Prof. Gurbhagat Singh pointed out that the globalisation problem had arisen due to progress made in information technology. Eminent Punjabi poet of Switzerland, Dev, observed that the responsibility of the writer had increased in the present scenario. A retired Prof of English Dept. of G.N.D.U.,

Amritsar, Prof Tejwant Singh Gill and Sukhinder Singh of Canada, also delivered lectures.

On the second day, Prof Jasbir Jain, Prof Manjit Inder Singh and Rajwinder of Germany presented their papers. Prof Jasbir Singh, Prof. Raghbir Singh Sarjana, Dr Gurpal Singh Sandhu and Swarn Chandan of U.K., Prof Ranjit Singh Bajwa and Dr. Surjit Singh also presented their papers.

On the concluding day of the seminar, Chairperson of Panjabi Department of Panjabi University, Patiala Prof Balwinder Kaur Barar, Dr Gurmail Singh and Dr Satish Kumar Verma presented their papers.

The sessions were presided over by Prof Jasbir Jain. Prof N.K. Oberoi, Prof Gurbhagat Singh, Prof Gulzar Singh Sandhu, poet Surjit Patra and Prof Varyam Singh Sandhu, presented papers.

The concluding session was presided over by Dr Darshan Gill of Canada, who observed that the globalization is a very serious challenge of the present day. He called upon the scholar to go through its various aspects in depth and he hoped that the seminar will prove meaningful to the participants and the deliberations will be a source of inspiration.

Other scholars who presented papers in various sessions were Sri Rajwinder Singh (Germany), Dr Bhagwan Josh, Prof. Devinder Singh, Amarjit Singh Grewal, Dr Manmohan, Dr Gurpal Singh Sandhu, Dr Surjit Patar, Dr Vanita, Sukrita Paul Kumar, Dr Surjeet Lee, Dr Satinder Singh, Dr Harbhajan Singh Bhatia, Dr Joginder Singh Kairon, Dr Gurmeet Singh, S.P. Singh, S. Balwant, Dr Deepak Manmohan Singh, Dr O.P. Vasishta, Dr N.S. Kaushal, Dr R.S. Bajwa and Dr Rawail Singh.

The scholars came to the conclusion that the topic of globalisation required constant deliberation to create awareness among the masses.

The seminar concluded with a vote of thanks by Prof Amarjit Singh Kaang.

Urdu Seminar, on Itlaqi Tanqeed : Naye Tanazur (Applied Criticism : New Perspectives)

23-25 December 2001: New Delhi

Sahitya Akademi organised a three-day seminar on *Itlaqi Tanqeed : Naye Tanazur*, in Sahitya Akademi Auditorium.

In his welcome address, Prof K. Satchidanandan, Secretary, Sahitya Akademi, observed that the seminar was organised at a time when literary criticism was passing through diverse trends. Today, he said, literary theory was an amalgam of several critical perspectives: Eurocentric modern literary theory blended with the insights of major theorists/ pioneers of post-colonial trends, semiotics, structuralism, post-structuralism and soon have evolved a highly innovative critical dynamics. He remarked that we cannot condemn theories, as they provided us tools to understand texts and movements.

In his keynote address, Prof Hamidi Kashmiri, a well-known critic, remarked that Prof Gopi Chand Narang deserved our appreciation for organising very meaningful seminar in a dignified and fruitful way. Prof Narang has always encouraged catholicity of literary discourse. The seminar was organised at a time, Prof Hamidi said, when only established Urdu writers were in the limelight, and the contemporary Urdu literary scene was nearly ignored. Applied criticism is a turning point in canon-formation as there is a definite shift in Urdu creative writing. Traditional critical approach has always encouraged literary stereotypes.

The inaugural session concluded with Prof Gopi Chand Narang's remarks. The eminent theorist raised the question-why should the critic be a target of condemnation? Twentieth century was the age of criticism. A critic is as free as a writer. He has his own tools, point-of-view and preferences. He too is shaped by certain influences and exposures. To expect a critic to be impartial is not fair, Prof Narang said.

In the past, no one said: create your own critics. Why were the post 80's generation of writers asked to create their own critics? It is not necessary for a critic to write about contemporary literature. His focus can be classics and canons. Literary criticism is never neutral or innocent. It should, however, do justice to the text, Prof Narang remarked. He added that critical attitudes kept on changing. The model before us is: Author-Text-Reader.

Since speech is uttered at a particular point of time, literature has a time-context. For Hali, the pioneer in literary criticism, author was the focus. It is the critic's training that determines his stance and preferences.

The criticism of Hali, Azad and Shibli has a moralistic access. After these critics, Prof Narang observed, Abdul Haq and Niaz Fatehpuri carried on the tradition of Hali for nearly 30-40 years. With Kalim-ud-din, attitude and focus shifted. Now, text was at the centre. Then came ideology that brought change in focus and context. Ehtsham Husain, Sajjad Zaheer, Sabte Hasan and Mulk Raj Anand, encouraged the Marxists to appreciate literature. The social context created a sort of imbalance. As a reaction, A Ahmed Suroor and Mohammad Hasan Askari appeared on the scene. Text was the primary focus now, not the context (social etc.). Language of literature was keenly examined.

Prof. Narang further observed that creation has its sources-culture, tradition and so many other factors shape a literary writing. Language is rooted in culture. language decides for itself. And it is society that creates language voluntarily. Literature, being reflection of society and culture, asks for an awareness of cultural roots that cannot be ignored. Therefore, the role of the critic assumes unusual significance. The illustrious scholar summed up his note with these remarks, "A time came when in Urdu the element of 'storyness' was ignored. Symbol became the base of the story which made story an essay. Today, the story has returned. Author's stance is not ignored today. Reader's response is a part of critical appreciation. Not the Dalit, but communalism is our real problem. We do not see the New Left today. No stance in literature is neutral. The critic takes a position and that portion is partisan."

With Prof Shahryar in the chair, the afternoon session began with Aqeel Ahmad Siddiqui's paper, "Meeraji: Ek Nayee Tab..." The speaker observed that Meeraji's poetry (a challenge and a riddle in every age) is a subversion of beauty. It is a new interpretation of existence, reality, sex, God, death, eternity, fear, labour transcendence. 'Self' is looked at from various angles—there is conflict with the 'self', there is self-discovery. Meeraji's 'I' of the Romantics. Meeraji also reversed the hierarchy of sex in his poetry.

Qazi Afzal Husain in his paper, "Mutalaya-e Rasheed Ke Jahat" referred to the inner structures in Rasheed's poetry. Abul Kalam Qasmi in his paper "Akhtar-ul Iman: Tayaun-e-Qadar ka Mas' la" hinted at basic critical principles established by Mukhtar Siddiqui, Baqur Mehdi, Jameel Jalibi and others.

In the interactive session that followed, Prof Narang observed that theories and methodologies were not mechanically implemented. He added that Akhtar-ul iman is assessed on stereotyped critical models. Studies and approaches in his case are fixed. In his poetry, there are silences, gaps, absences and contradictions. The fact is, Prof Narang asserted, we do not want to assess these elements. In truth, "Akhtar-ul iman is an over-rated poet."

Prof Wahab Ashrafi, in his presentation focussed on the need for revaluation of earlier literary theories and in his paper entitled, "Purani Urdu Shairi Ka Naya Tanazur", observed that the post modernist critical attitude revisits old trends , and rejects the idea of the autonomy of the text which is not tenable.

In the session that followed, Prof Narang observed that literature was a flow, a continuity. Dr. Shafey Kidwai in his paper, "Intezar Hussain and the New Poetics of Fiction" observed that content-oriented criticism has been much in vogue for long. In this context, Prof. Gopi Chand Narang's critical analysis of 'myth' in Intizar Hussain's stories is a path-breaking story. With reference to the celebrated fiction writer's narrative, Dr Shafey said that Intizar Hussain has invented a new meta-narrative rooted in superstitions-ghosts and witches.

Sheen Kaaf Nizam, in his paper on the genre of contemporary ghazal, felt that it was difficult to label the contemporary ghazal poets. The question to be considered is—is the contemporary ghazal an extension of the modern ghazal?

Prof Narang in his remarks said that a literary text, being timeless, still offers a 'time-context' discourse. A critic/reader cannot afford to ignore its philosophical, ideological and cultural aspects. He added that post-modernist literary theory did not offer any critical framework. Poetry is not surface or flat. The poet employs literary devices that inspire and inform new critical perceptions.

Shabnan Ishai in her presentation "Gopi Chand Narang and Applied Criticis" observed that Gopi Chand Narang as a critic had always taken up cudgels against 'the nihilistic forces-particularly the advocates of modernism. He welcomed the return of the story, and in his writings dislodged abstract and absurd themes in fiction. That he is a harbinger of applied criticism is evident from his treatises on Rajinder Singh Bedi and Balwant Singh'.

Sadique observed that Ismat Chughtai subverted the conventional treatment of the theme of sex. She was in her own ways a post-modern writer.

Balraj Komal's presentation was on "Mu' asir Afsana-Naye Tanqeedi Tanazur." He said that the holocaust of partition has taken another form—that of communalism. It is not confined to religion now, economic and political factors too have intensified communal tensions. Their agonies are captured in the Urdu short story by writers such as Musharraf Alam Zauqi, Abdus Samad, Ali-Imam Naqvi, Shafaq, Husain-ul-Haq and others.

Surender Prakash and Harcharan Chawla in their stories have embodied these tensions against the local context.

Bhupinder Aziz Parihar in his paper, "Contemporary Urdu Nazm: New Beginnings" discussed the post-modernist Urdu nazm as a departure, highlighted the frontline Urdu nazm poets, and expressed the need for fresh critical norms. Aziz Parihar added that Gopi Chand Narang is to Urdu literary criticism what Bloomfiled

and Noam Chomsasky are to modern linguistics.

During the three-day seminar new light was thrown on the art of Bedi and Ismat Chughtai. It was felt that the novel with post modernist trends was yet to be written. New critical perspectives cannot be applied to such novels. Traditional critical standards too are inadequate in such cases. Prof Narang saw the possibility of a great work of fiction being written. The contemporary fiction is a prelude to the fiction of the twenty first century. Fresh tendencies have been ushered in. We are living in an age of great expectations, Prof Narang said.

Anees Ashfaq in his paper on Urdu novel said there was need for fresh standards of critical appreciation as the literary scenario had changed. In such changing literary situation, Prof Narang felt the need for canon-formation and the result was his landmark—*Sakhtiat: Pas Sakhtiat our Mashriqi Sherirat*. As we approach literature critically, sensitivities have to be kept in mind—the idea of the fascist Hindutav, the basic values of art, the dialogic structure of the minority -majority discourse. This was the essential message of the seminar, which Dr. Qamar Rais saw as a 'pioneering effort to come out of the night of modernism'.

International Seminar on Translating a Nation : An Indo-Russian Saga
24-26 December 2001: Hyderabad

The International Seminar on "Translating a Nation: An Indo-Russian Saga" organised by the Centre for Russian Studies, CIEFL in collaboration with the Sahitya Akademi, New Delhi, was inaugurated by Prof Bh. Krishnamurti, former Vice-Chancellor, University of Hyderabad. Vice Chancellor of CIEFL, Prof Pramod Talgeri, presided over the function, while Prof Inder Nath Chaudhuri, former Secretary, Sahitya Akademi, delivered the keynote address.

Prof J.P. Dimri, welcomed the delegates and said that the Centre for Russian Studies, had been thinking of organising a Seminar, but Sahitya Akademi came forward with the support and suggested to make it an International Seminar.

Emphasizing the choice of Hyderabad as the venue for this International Seminar, J.P. Dimri said that the first Russian traveller Afanasy Nikitin had visited Bihar and Golconda during 1471-74. Tracing the history of translations into Russian he said that the first translations of Sanskrit works like *Abhigyan Shakuntalam* into Russian dated back to 1692. St. Petersburg was the seat of study of Sanskrit. During the Soviet period, Indian epics *Ramayana* and *Mahabharata* were translated into Russian in 1930 and 1948 respectively. Even *Rigveda* and *Bhagvad Gita* were translated into Russian by Russian scholars.

Dr Ranjit Saha, who welcomed the delegates on behalf of the Sahitya Akademi and Centre for Russian Studies, called the Seminar a historic occasion. Dr Saha said that the theme of the seminar has attracted scholars from Russia and from all corners of India. Sahitya Akademi got many well-known Russian works translated into major Indian languages. At present the Akademi is working on a series of translations of twentieth century Russian literary works into Hindi. About 8 volumes of this series are already published. Dr. Saha appealed to the Russian and Indian translators to work together in compiling a bibliography of translations done so far from Russian into Indian languages and those from Indian languages into Russian.

Mr. A.M. Nazarkin read out the message of the Ambassador of Russian Federation

sent to the Vice-Chancellor, CIEFL, and the organisers of the International Seminar.

Prof. Pramod Talgeri, who presided over the function released the translation of Pushkin's representative stories, *Pushkin Ki Pratinidhi Kahaniyan*, published by Sahitya Akademi. The book was translated by Dr. A Charumati Ramdas. Prof. Talgeri said that 'Translating a Nation' is a great metaphor, which reflects the cultural values of a nation. Translation would contribute in regenerating and rejuvenating Indo-Russian cultural academic relations.

Prof Bh. Krishnamurti in his inaugural address said that in the pluralistic society like India, translation is the only way to understand each other. Translation could be true to the original text or it may be a free translation. Indian epics are free translations from native original texts.

Prof Indra Nath Chaudhuri in his key-note address dwelt upon the Indian saga of translation. He traced in detail the history of translation from time immemorial. One can see two types of Indian nation in translations. One, that was created by the Britishers, India's western intellectuals and colonial hegemony. The other India is the 'continuing India', the multilingual, multi-religious India which depicts unity in diversity. He said that translation is a very effective linkage in the oneness, unity and communality of our country.

Dr A. Charumati Ramdas proposed a vote of thanks.

There were ten paper reading sessions. The delegates came from all parts of India like Andhra Pradesh, Assam, Bengal, Bihar, Gujarat, Karnataka, Kerala, Madhya Pradesh, Maharashtra, New Delhi, Orissa, Punjab and Uttar Pradesh. Ten scholars from Russia also attended the seminar out of which five scholars presented papers. There was one delegate from Yemen and one from Bhutan as well.

In session first, the chairperson was Prof Yogendra Kumar from Pune University and the discussant was Prof K.C Baral.

The speakers were Prof Sergei D. Serebriany, Prof Varyam Singh, Prof Y.C, Bhatnagar, Prof Alexei Vigasin, Dr L.V Khokhlova. The theme of this session was two fold. While Prof Serebriany gave a general survey of Translations from Indian languages into Russian, Prof Vigasin discussed the problems he faced while translating the Savitri Episode and Dr Khukhlova spoke about the problems in translating Sikh poetry into Russian. Prof Varyam Singh discussed the Russian poetry that was translated into Hindi from Moscow. Prof Y.C. Bhatnagar described translation as a multiple communication system.

The second session was chaired by Dr. L.V Mktrokhin from Moscow and discussant were Dr Jitendra Raghuvanshi. Speakers were Prof Boris Zakharyn, Prof Panchanan Mohanty, Prof Hasmukh Baradi, Dr John Varghese and Mr R.Venkateshwara Rao. Evaluating translations, transplanting the life into another culture, media adaptations of literary texts were the highlights of this session.

In third session Prof V Prakasam, CIEFL, Hyderabad was the chairman and Dr Meeta Narain, was the discussant. Translating and evaluating drama was the main focus of this session. Dr. Jitendra Raghuvanshi, Dr H. Lakshmi, Dr C.S. Thakar touched upon this aspect, while Dr Ram Das Akella spoke about 'Translatable or untranslatable' units/ expressions of language. Dr Hialayanath examined Telugu translation of M Gorky's *Mother* from a cross-cultural point of view.

The fourth session was chaired by Dr. Ranjit Saha, Deputy Secretary, Sahitya

Akademi, New Delhi and discussant was Dr. Kandarpa Das. The speakers were Prof R.P Saxena, Dr Sadhana Saxena, Mr Gopal Sharma, Dr V.N. Tiwari and Mr J.VD. Moorthy. While Prof R.P Saxena and Dr Sadhana Saxena discussed the problem of transliteration. Mr Gopal Sharma compared the process of dubbing, subtitling and translation. Dr Tiwari spoke about the role of illustrations in translating a 'Nation' and Mr J.V.D. Moorty spoke about the relative untranslatability of puns. This session invited tremendous discussion from the delegates.

In session five Prof K.V Tirumalesh, CIEFL, Hyderabad, was the chairperson and Dr H. Lakshmi, CIEFL, Hyderabad was the discussant.

The speakers were Dr Anatha Bhat, Shobha Gaekwad and Megha Kadam-Pansare, Gr. Capt. M.V Naniwadekar, Mr Mohan Kadu, Dr K.Govindan Nair, Dr S. Sreekumari. While Dr Anagha Bhat discussed the role of cultural context in Russian literary translation. Shobha Gaekwad spoke about lacunae in translation of cross cultural ideas and Megha Kadam-Pansare spoke about problems of translating colloquial Russian into Marathi. Gr, Capt. Naniwadekar described translation as an aesthetic activity. Mr. Mohan Kadu gave a translator's account of translating Ch. Aitmatov's *Prosccliai, Gulsari*! into Marathi. Dr Govindan Nair gave an account of Malayalam translations of Russian literature and Russian translations of Malayalam literature. Dr S. Sreekumari discussed the problems of cultural differences in translation.

The following papers were presented in absentia in this session.

Padma Pattihal, "Translating a Devotional Prayer", Dr Vimla Rama Rao, "Russian Literature in Kannada," J.Sindhu, "Children's Literature from Russia," and Phool Chandra Singh, "Growing Significance of Literary Translation in the Indo-Russian Context."

The sixth session was chaired by Prof Varyam Singh and discussant was Dr V Narendran. Speakers were Dr Sabeeruddin, "Translating a Culture," Mr Mohan Kumar and Mr Prem Sagar Sharma, "Translating Russian Etiquette into Punjabi," Prof K.C. Baral, "Translation as Intercultural Negotiation," Dr. Neelakshmi Suryanarain and Mr. A.E. Maltsev, "Pragmatic and Linguistic aspects in Translation."

In seventh session Prof Y.C. Bhatnagar was the chairperson and Dr D. Himalayanath, Osmania University, Hyderabad was the discussant. The speakers were Aruna Mukherjee, who spoke about transference of socio-cultural concepts on the basis of Russian version of Tagore's short stories; Enakshi Banerjee, who raised some questions about Bengali translations of Pushkin. Dr Kandarpa Das gave an overview of Russian literature in Assam while Dr Smita Mohanty presented a status paper on Oriya translations of Russian literature.

The eighth session was chaired by Prof K.C. Baral from Shillong and discussant was Dr S. Sreekumari from Calicut. Speakers were Dr Meeta Narain, Prof B. Pratima Devi, Dr Neerja Jaiswal and Mr R.K. Dhote. Focus of this session was the need to prepare some glossaries for better translations. Role of translation in second language teaching was also discussed.

Roma Kripalani from Pune chaired the ninth session and discussant was Shobha Gaekwad from Mumbai. Translation of holy scriptures was the focus of this session and speakers were Dr Muzaffar Alam, Dr Hasanuddin Ahmed and Abdul Malik Mansoor S. Saif.

The last and tenth session of the seminar was chaired by Prof S.Serebriany from Moscow and discussant was Dr Rashmi Doraiswami from New Delhi. The speakers were Roma Kripalani, who spoke in detail about translation of riddles from a semantic point of view; Dr A. Charumati Ramdas, who analysed the Russian version of Munshi Premchand's short story "Shatranj Ke Khiladi" and Prof Sergei D. Serebriany who gave a general survey of translations from Indian languages into Russian (Part 2).

The valedictory session was presided over by Prof Pramod Talgeri and Prof Namwar Singh delivered the valedictory address. Commenting on the term "Bhashantar" Prof Singh said that this seems nearer to the process of translation. In Hindi there are words like "Vaad", "Samvad" "Vivaad," but there is no "Anuvad". Prof Singh advised the translators to be very careful while translating a Nation, which is a very difficult task. The international seminar ended with a vote of thanks by Dr Ranjit Saha.

Seminar on Sindhi Literature—Beyond the Boundaries

10-11 January 2002, Junagadh

Sahitya Akademi in association with Sahitya Sangat, Junagadh held a national seminar, titled "Sindhi Literature—Beyond the Boundaries" at Junagadh. The respected person of Junagadh, Mahamandleshwar Sant Shriromani Bharti Bapu inaugurated the seminar by lighting the customary lamp before the goddess of knowledge, Saraswati. He blessed the audience and said "Sindhi language has historical background and may God help you in your holy endeavour to research in that direction." Laxman Dubey in his welcome address noted that the present seminar was held in



Sant Shriromani Bharti Bapu along with others at the inaugural session

the precincts of Girnar, in whose praise the all Time great poet Shah Abdul Latif Bhittai had constituted 'Sur Sorath'.

Well-known poet and Convener for Sindhi Advisory Board, Krishin Rahi described the partition was a division of existence. The migration of Sindhi Hindus from Sindh resulted in the fading of the literary and cultural scene in Sindh, while it added new vistas to the portrayal of life and works of Sindh Hindus in India. Different experiences by Sindhis of Sindh and Hind provided subjects to write on. Their impetus, issues, twists, sensitivities and enthusiasms became different on the two sides of the border. The community on both sides wanted to reach the same goal but their approaches were different.

Later on, a collection of short stories written by Indira Vaswani, and published by Koonj Publications, titled *Thur* was released by Maya Rahi. Another book titled *Jogeeara Jahaan Mein*, a complication of research-based articles, written by Dr. Jagdish Lachhani and published by Veena Publications, Ulhasnagar was released by Krishin Rahi. Prakash Bhatambrekar, Regional Secretary of Sahitya Akademi, thanked the participants as well as audience

for their role in making the seminar a success. Dr. Baldev B. Matlani compered the inaugural function.

The first paper of the seminar was by Laxman Bhatia on "Sarhad Je Aar Paar-Sindhi Shiree". He lamented that the partition divided Sindhi community, its literature and poetry into two parts.

Laxman Bhatia opined that contrary to world preferences, the Sindhi poetry of Sindhi and the rest of India has been able to stand on its own and held its head high as compared to other branches of the literature.

The discussants for the paper were Vasdev Nirmal and Laxman Dubey, while Arjun 'Hasid' presided on the session.

The organisers of the seminar had arranged a programme of Chhej, popularly known as Dandiya in Gujarat. After that Sindhi Sahit Sangat, Junagadh welcomed the participants of the seminar in Bharati Bapu Asharam.

The second paper of the seminar was read by Hiro Shewkani on the second day of the seminar. It was titled 'Sarhad Je Aar Par Jo Sindhi Sahitya: Kahani.' He said the stories writtern by the writers of Sindh revolved around attachment, while Indian Sindhi writers have experimented with the stories of detachment. After partition the Sindhi Short Story writing got a fillip on both sides of the border. The Sindhi short story already hinged on progressive literature, even before partition. The same trend was carried forward by the writers on both the sides.

The third paper "Sindhi Novel — Sarhad Je Hin Paar Ain Hun Paar" written by Shyam Jaisinghani was read out. He said, Partition divided Sindhi community in the name of religion. Sindhi civilisation was divided vertically by the conspiracy and machinations of international forces. Sunder Agnani was in the chair. The discussants for this paper were Hari Motwani and Indira Vaswani. They put forth their opinion.

The paper 'Sindhi Boli, Un Jo Istaimaal Ain Tahqeeq' by Dr. Baldev B. Matlani was presented. He gave out a detailed definition of language, different scripts of India and the origin of Sindhi language from the perspectives of different learned linguists of India and Pakistan.

Dr. Satish Rohra was in the chair, while the discussants for Matlani's paper were Dr. Murlidhar Jetley and Dr. Jagdish Lachhani. The former recommended and noted that scholars in Sindh observed this type of architecture to write a research paper. Krishin Rahi contended the claim and said he didn't subscribe to that point of view.

Summing-up the seminar, Krishin Rahi announced it as a success and praised the participants to have worked in the true spirit of the seminar. To make the seminar more entertaining, Laxman Dubey organised a Mushaira at his residence on the very evening. Different poets of Junagadh and guests like Indira Vaswani, Hiro Shewkani, Hari Motwani, Maya Rahi, Shyam Jaisinghni, Satish Rohra, Laxman Dubey, Vasdev Nirmal Arjun 'Hasid' and Krishin 'Rahi' presented their lyrics.

On January 12, the participants were taken to tourist places of Junagadh, Gir Lions safari and the world-famous, historical Somnath Temple.

National Seminar: Hindi ka Paridrishya aur Sahitya ka Bhavishya
12-14 January 2002: Port Blair

Sahitya Akademi and Hindi Sahitya Kala Parishad jointly organised a three-day national seminar on "Hindi ka Paridrishya aur Sahitya ka Bhavishya" in Port Blair from 12 to 14 January 2002.

The seminar began with Dr. Govind Singh Panwar, Secretary, Hindi Sahitya Kala Parishad, welcoming the participants and audience. He also gave an overview of the present status of Hindi in the Islands of Andaman and Nicobar. Prof. K. Satchidanandan, Secretary, Sahitya Akademi, introduced the topic and expressed his views on the present panorama of literature and changes that occurred in the different fields of literature due to the onslaught of electronic media.

Prof. Namwar Singh, in his keynote address, explained the constructive and destructive elements which play an important role in developing of a language society, in which a number of conceptions, aspirations and inspirations actively participate. Dr. S.P.S. Ahlawat, Chief Guest of the inaugural function, called for a respectful attitude towards one's mother-tongue. He voiced his concern about the supremacy of English in our society which is gradually relegating the regional languages to a secondary position.

On this occasion Sahitya Akademi released its latest publication, *Folktales of Andaman and Nicobar* compiled by Robin Roychoudhary.

In the business session that followed, Prof. Indra Nath Choudhuri, Chairperson, discussed how the globalisation is gradually devouring the local and multi-faceted cultural elements of society. Girdhar Rathi, Editor, *Samkaleen Bharatiya Sahitya*, discussed how the growth of Awadhi, Bhojpuri, Maithili, Bundelkhandi etc. in fulfilling the local aspirations, is damaging the general state of Hindi and cited the example of Yugoslavia, where severe conflicts among languages balkanised the country into six different nations. Chief Guest of the session, Dr. Brahmaswaroop Sharma said that the needs of language and literature are central to the human sensibility and sensitivity, and as such they would always remain in the society. Dr. Shambunath, Dr. Harishchandra Verma, Arun Kamal, Dr. Virendra Mehendiratta, Dr. Govind Singh Panwar, Agneya and Dr. Ranjit Saha gave their views in the session.

On the second day two reading sessions were organised. First five short-story writers from the Island read their stories under the chairmanship of Dr. Virendra Mehendiratta. Sri R.B. Roy, Chief Guest of the session, while giving his views on the stories, emphasized upon the multi-lingual and pluralistic nature of society of the Andamans and commended the writers for depicting the local specifics of the island in their stories. The session ended with the summing up of the Chairperson, Dr. Virendra Mehendiratta, who opined that if the story-teller focusses too much on the visible elements then the story remains a mere narrative and fails to suggest any deeper truth of life. He advised the writers of the region to make their stories more sensuous with the essence of the ocean.

The story-reading session was followed by a poetry-reading session, with Padma Sachdev, eminent Dogri poet in Chair, in which poets from the Island recited their poems along with Dr. Ranjit Saha, Girdhar Rathi, Agneya, Arun Kamal and Prof. K. Satchidanandan. In the end Padma Sachdev also recited her some latest poems in Hindi and Dogri.

In the concluding session of the seminar, chaired by Sri Agneya, the participants expressed their gratitude to the Sahitya Kala Parishad and the Sahitya Akademi for organising such a meaningful seminar in Andaman and Nicobar. Dr. Ranjit Saha, Deputy Secretary, Sahitya Akademi, proposed the vote of thanks.

Seminar on Harivallabh Bhayani's Contribution to Indian Literature, Culture and Linguistics

19 January 2002, Ahmedabad

Sahitya Akademi, Delhi, in collaboration with K.L. Swadhyaymandir and Meghani Gyanpity of Gujarati Sahitya Parishad, Ahmedabad, held a seminar on 'Harivallabh Bhayani's contribution to Indian Literature, Culture and Linguistics' at Gujarati Sahitya Parishad Bhavan, Ahmedabad. Prakash Bhatambrekar, Regional Secretary welcomed all and informed about the activities of the Gujarati section in the western zone of Sahitya Akademi. The seminar was inaugurated by Suresh Dalal Gujarati poet who in his speech while talking about Dr. Bhayani's achievements emphasised his contribution to 'Vyutpati-Shastra'. He also referred to his popular book *Shabdakatha* based on etymological research. Dr. Bharati Modi, Professor of Linguistics at M.S. University, Baroda, in her keynote address highlighted the vast span fo Dr. Bhayani's areas of research like Linguistics, Indian Linguistics, Historical Linguistics, Grammar, Literature, Music etc., editing and translating literary writings from Sanskrit, Prakrit, Apabhransh, Old Gujarati and Folklore. In his speech, Dr. Chandrakant Sheth mentoined about Dr. Bhayani's explorations in the field of prosody and metres. Prof. Raghuvir Chaudhari, the President of Gujarati Sahitya Parishad and the chair person of the opening session talked about his personal relation with the great scholar while analysing Dr. Bhayani's general contribution.

The first session of the seminar was chaired by Dr. Chimanlal Trivedi. Dr. Bholabhai Patel read a paper on Literary Equipment and his interest in Culture and arts. Dr. Anila Dalal on Translation. Dr. Shirish Panchal on Poetics; and Prof. Narottam Palan on Folk Literature.

The chair person of the second session was Dr. Balwant Jani. Papers were presented by Dr. Arvind Bhandari on Historical Linguistics. Dr. Yogendra Vyas on Grammar; and Prof. Rekha Sharma on Structural Linguistics.

A vote of thanks was proposed by Raghuvir Chaudhuri, Convener of Gujarati Advisory Board in Sahitya Akademi.

Seminar on Marathi Literature in Greater Maharashtra

2-3 February 2002: Kolkata

Sahitya Akademi, Western Regional Office, Mumbai in collaboration with Maharashtra Mandal, Kolkata, organised a two-day seminar on 2nd and 3rd Feb. 2002 at Tilak Sabhagriha, Kolkata. The topic of the seminar was "Marathi Literature Published Outside Maharashtra i.e. Brihan Maharashtra."

The seminar was inaugurated by the well-known Bengali poet and Kolkata Sherif, Sunil Gangopadhyay. The invocation song was sung by Dr Shyamala Rekade. The President, Maharashtra Mandal welcomed the gathering. Prof. Bhalchandra Nemade in his introductory remarks outlined the scope of the seminar. Prof. Bhaskar Bhole of Nagpur University gave the keynote address. He said that the way Marathi language and literature outside Maharashtra is preserved, is very commendable. In his presidential speech, Sunil Gangopadhyay spoke highly of the contribution by the revolutionary, Sakharam Ganesh Deoskar, to Bengal, whose *Desher Katha* was a household inspiration a century back. He mentioned that Marathi drama was superior, going by the translations in Bengali. Prakash Bhatambrekar proposed a vote of thanks.

The first session which was presided by Dr. Anil Ganbhiye of Indore covered the Marathi literature in Madhya Pradesh. The first one to read his paper was Dr. Shashikant Sawant of Ujjain. He narrated the historical developments of the Marathi literature published by authors from the Malwa region of Madhya Pradesh. Dr. Sharad Mahajan of Jabalpur presented his paper bringing out the facets of Marathi literature produced in Mahakoshal area. Dr. Keshav Kanhere, Gwalior, in his paper described, *Madhav vilas*, the poetry of the Gwalior ruler Mahadaji Scindia. The discussant Prof. Satish Badwe of Ahmednagar enquired about the special geographical identity, if any, in this literature. The other discussant Dr. Waman Pathak of Bhopal spoke about the missing links of Marathi literature produced in Bhopal and adjoining areas. Dr. Anil Ganbhiye in his presidential remarks dealt with the issues raised and said that further research was necessary.

The second session covered areas like West Bengal, Delhi, Uttar Pradesh, Rajasthan and Gujarat. This session was presided over by Suryakant Kulkarni of Kolkata. Tara Pandit, Kolkata, in her paper presented the overview of Marathi literature authored in Bengal. Arvind Dixit of Delhi dwelt on the Marathi works brought out in Delhi and around. The discussants were Mrinalini Gadkari of Pune and Prof. Veena Alase of Vishwa Bharati University. Suryakant Kulkarni in his presidential address was concerned about the absence of papers from Gujarat, Rajasthan and U.P. where Marathi literature is published in abundance and has to be taken note of. He also pointed out that *Maharashtra varshik* (1929) and *Brihan Maharashtra varshik* (1930) published in Kolkata are pioneering works valuable for researchers. He also mentioned about *Desher Katha* and *Maharashtra Puran*, a Bengali work which needs to be translated into Marathi.

The third session focussed on the areas of Southern India and was presided over by Prof. D. P. Joshi of Hyderabad. Prof. Bhalchandra Shinde, Gulbarga, in his paper, presented historical developments of Marathi literature produced in and around Gulbarga in Karnataka. Shahaji Raje wrote the first drama. Dhanashree Halbe, Pune, dealt with works brought out in Kerala and Tamilnadu. Another paper on Marathi litrature written in Tamilnadu by Snehlata Datar was presented, in her absence. These papers dealt with the Marathi manuscripts available in the Saraswati Mahal library of Tanjavur. Prof. Gopalrao Mayekar in his lucid presentation threw light on the vast literature produced by eminent Marathi authors in Goa. The discussant Prof. Anant Manohar of Belgaum spoke about literature from Belgaum and its contribution to Marathi. Prof. D. P. Joshi in his presidential address opened up the full wealth of Marathi literature produced in Andhra Pradesh and mentioned about some of the works not touched by the paper-writers.

The fourth session was devoted to the theme, 'Marathi Literature Abroad.' Prof. Subhash Bhende in his paper stated that despite being very much away from the motherland, Marathi writers have kept their links in literature, but the new generations are slowly depriving themselves of Marathi as a language. Niranjan Ujgare, Mumbai, in his paper, stated that short stories published abroad were straightforward and have the bearings of local conditions. Poetry, however, remained far behind. He quoted liberally to prove his points. Prof. Ranganath Pathare, the discussant, gave his own views on the subject. The fifth and last working

session of the seminar was chaired by Prof. Gopalrao Mayekar of Panaji. "Marathi literature — Past, Present and Future" was the theme. Prof. Chandrashekhar Jahagirdar, in his paper, reviewed the changing trends in Marathi literature since Dnyaneshwar. Ramdas Bhatkal, Mumbai, in his paper, showed that Maharashtrians overseas are feeling alienated from their language due to various problems. He suggested that those living outside Maharashtra can help their mother tongue by translating good Marathi books into their local languages which can bring laurels and more readers to Marathi literature. Dr. Gopalrao Mayekar in his presidential speech stressed the need to keep the Marathi language pure without its getting corrupt. The strength of our language lies in its grammatical sanctity, he said. The concluding session began under the chairmanship of R. R. Kulkarni, Kolkata. In his valedictory speech, Prof. Bhalchandra Nemade said that "there is no difference between Marathi literature produced in Maharashtra and outside in Brihan Maharashtra. The basics remain the same. Hence, Marathi literature produced in Brihan Maharashtra is very important. The overview we got in all the sessions have given us new perceptions for the future. There is now a need for more such seminars in the future." He expressed happiness about the success of the seminar. R.R. Kulkarni was happy that all papers were very informative in their contents. He thanked all for participating in the seminar.

Vibha Kalgaonkar, who compared all the sessions, proposed a vote of thanks. Prakash Bhatambrekar also thanked all.

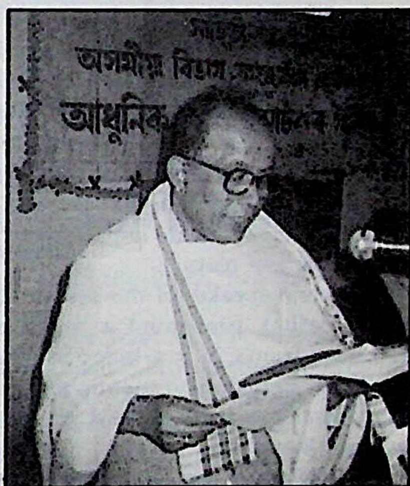
An entertainment programme was presented by members of the Maharashtra Mandal in the evening.

Seminar on Trends in Modern Assamese Drama

9 February 2002, Guwahati

A seminar on 'Trends in Modern Assamese Drama' was jointly organised by Sahitya Akademi and Assamese Department, Pragjyotish College, Bharalumukh, Guwahati.

Dr. Ramkumar Mukhopadhyay, Regional Secretary in his welcome address said that drama was a very powerful art form that has changed the direction of our society in many ways.



Dr. Nabin Chandra Sarma inaugurating the seminar

Dr. Nabin Chandra Sarma, a noted scholar of Assamese folk theatre, in his inaugural address observed that the origin of drama lay in folk life and folk culture. He commented : "What is drama today is essentially a refined and modernised form of folk performance. For proper assessment of a play one must look back to the elemental

passions of life in the context of diverse human relations." In his presidential address, Prof. Navakanta Barua said : "Drama is the most difficult form of performing art. It is also considered to be the highest form of poetic art by the classical poets and critics. In ancient times drama and poetry were considered to be synonymous. That aspect of drama is yet to be explored in our present day discussion."

The inaugural session ended with a vote of thanks proposed by Dr. Paramananda Rajbangshi, Head of the Dept. of Assamese, Pragjyotish College.

First session started with the paper on 'Western Elements in Assamese Drama' by Dr. Dayananda Pathak. Dr. Pathak observed: "Modern Assamese drama is the direct product of western impact; William Shakespeare was the singular force that exercised a deep and wide impact over the modern Assamese plays."

The second speaker of this session Dr. Ramesh Pathak presented a paper on 'Assamese drama in pre-independence period'. Dr. Pathak also mentioned that modern Assamese drama is the direct result of western literature.

Sri Dulal Ray, a noted theatre personality, complained in his paper that "there has been a tendency to look at drama from the literary points of view only. But almost no attempt is made to assess a drama from the stage enactment point of view.

Sri Arun Sarma, eminent theatre person, from the chair dwelt on the problems of modern stage theatre and said that assessment of a modern drama was possible unless and untill the same was successful on the stage.

Symposium on Problems and Prospects of Little Magazines of the North East
9-10 February 2002, Guwahati

A symposium on 'Problems and Prospects of Little Magazines of the North-East', was jointly organised by Sahitya Akademi and *Eka Ebong Koekjan* at Senior Institute, Maligaon, Guwahati.

Dr. Ramkumar Mukhopadhyay, welcomed the guests on behalf of the organisers. In his brief speech, Dr. Mukhopadhyay Regional Secretary informed the audience that Akademi wanted to focus on little magazines as these are the breeding ground of potential writers. L. Joychandra Singh, Convener of the Manipuri Advisory Board in his inaugural speech made reference to the geographical variety of the North-East but he stressed upon the exchange of ideas amongst the writers of the North-East. Chandra Prasad Saikia, editor of the prestigious Assamese magazine *Gariyasi*, in his speech as the Chief Guest, welcomed the initiative taken by *Ek Ebong Koekjan* and Sahitya Akademi in organising such a literary conclave in the region. He also dwelt on the role played by Assamese non-commercial magazines. The inaugural session was presided over by Prof. Usha Ranjan Bhattacharya, Dean of the Faculty of Arts, Guwahati University. He spoke briefly about the role of little magazines of the North-East. The inaugural function came to an end after the vote of thanks given by Udyan Biswas, Editor *Eka Ebong Koekjan*.

The first session of the symposium was on *Problems and Prospects of Little Magazines of the North-East*. Papers were presented on Assamese, Bengali and Bodo Magazines were placed. All the participants were welcomed by Mita Chakraborty. The session was compared by Sukumar Bagchi, Editor *Samay Prabaha*, Bengali daily.

Participating in the symposium Munin Bayan talked about the not-commercial Assamese literary magazines. He pointed out that from the seventies onwards the impact of serious magazines were felt. He also raised some problems such as paucity of funds, lack of co-operation from established publishing houses and the threat from the present television culture. Taking part in the discussion Rajen Kalita, Editor of *Damul*, and Hiren Gogai, Editor of *Natun Prithivi* pointed out the little magazines was able to build a barricade against the consumerism of present-day society.

Shyamal Biswas of *Eka Ebong Koekjan* pointed out some specific problems of the little magazines of the North-East. These are mainly of organisational nature. He also drew attention to a vital problem of this period, i.e. there is very little love for the mother tongue. Woordhendu Dass and Bijit Kumar Bhattacharjee made valuable comments on the paper presented by Sri Biswas.

Dr. Anil Baro of Guwahati University gave a brief history of Bodo magazines in his paper. Phukan Basumatary said that lack of editorial experience was one of the major problems for Bodo magazines. He also pointed out how Bodo magazines have to face the challenges from Assamese and Bengali magazines.

Sukumar Bagchi in his brief speech pointed out that the writings of little magazines should be meaningful and these should be published with the utmost care.

Second session was compared by Radhikamohan Bhagawati, Editor *Ajir Asom*. In this session Jagannath Chakraborty read out his paper on 'Dimasa magazines.' On Khasi, a meaningful discussion was initiated by Dr. H. Ghonglah, Editor of *Dongmusa*, a Khasi weekly. On the non-commercial magazines of Manipuri, paper was presented by Yaima Haoba and it was supplemented by Raghi Leishangthem. Both of them pointed out some basic problems such as limited readership, social situation, restricted freedom of expression and the like.

Nanda Kumar Deb Barma in his paper on 'Kokborok literary magazines' spoke at length on the history of the origin and development of the Kokborok language.

Kedar Gurung from Sikkim projected his paper on Nepali magazines. He spoke briefly about different problems faced by Nepali magazines of this region.

At the end Radhikamohan Bhagawati thanked the participants for their valuable contributions and made an appeal to form a common platform for the little magazines of the North-East.

Birth Centenary Symposium on Manish Ghatak
9-10 February 2002, Baharampur, West Bengal

Sahitya Akademi, in collaboration with Manish Ghatak Birth Centenary Celebration Committee and the Information and Cultural Dept. Govt. of West Bengal, organised a symposium on Manish Ghatak at Baharampur, Murshidabad, West Bengal, on the occasion of the birth centenary of the author.

Aparnakinkar Bhattacharya, President of the Manish Ghatak Celebration Committee inaugurated the seminar.

Smt. Mahasveta Devi, the eminent Bengali fiction writer spoke elaborately and sensitively on the life of her father. She empahasised the necessity of evaluating him with proper and objective perspective. She recounted a few memorable moments with her father. She also inaugurated a souvenir



Smt. Mahasveta Devi speaking at the seminar

released on this occasion.

Dr. Jaidev Biswas, who has recently published his research-work on the author, spoke on Manish Ghatak as a major poet, novelist as well as short-story writer. Prof. Dipankar Chakraborty, who has recently edited and published a collection of Ghatak's poems spoke on Ghatak's pioneering role as a poet in the context of the development of progressive Bengali poems. Dr. Sumita Chakraborty, emphasised on Manish Ghatak's pioneering role in introducing the down-trodden people in his stories. Shamik Banerjee, the eminent critic, elaborated upon the special feature of Ghatak's Romanticism. Prof. Soma Mukhopadhyay, another daughter of Manish Ghatak, made reminiscences of her father as a man and author.

National Seminar on Sant & Sufi Poets
9-10 February 2002: Chandigarh

The National Seminar was organised jointly by Sheikh Baba Farid Chair, Panjab University and Sahitya Akademi, New Delhi, at ICSSR Complex, Panjab University, Chandigarh.

In his inaugural address Prof. K.N. Pathak, Vice-Chancellor, Punjabi University, stressed the fact that the university has established chairs in different fields in order to conduct specialized research in their respective areas and Sheikh Baba Farid Chair is one of them.

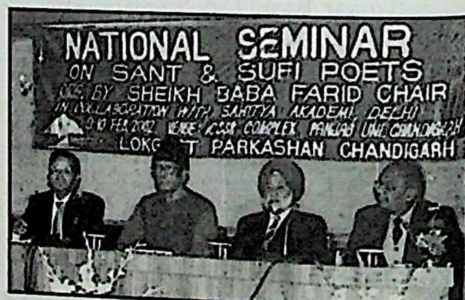
Prof. Namwar Singh in his keynote address put Sant and Sufi poets in their respective historical context.

The relevance of Sufism in modern times was thoroughly discussed on the second day of the seminar. Prof. Prem Singh clarified the concept of *Sarguna, Nirguna and Bhakti.*

Prof.Gurbhagat Singh, who presided over the first session, emphasised that Sufi poets and Sants were more concerned about the 'other' and in the creation of the new man, which ultimately culminated in the concept of Khalsa.

Prof. O.P. Vashisht presented a paper on *Vaheguru* and *Gurmukh* in Guru Nanak's *bani.* However, it was Dr. Nisar Ahmad Farooqi, who, after paying a tribute to Prof. Attar Singh, focussed his attention on Baba Farid, as he is a direct descendant of the Sufi poet.

Prof. Namwar Singh in his concluding comments emphasised that Sufism is an experience. Most Sufi literature has been kept intact in the Guru Granth Sahib, he said. At the end, he said that the attitude of the Sufi poets towards women should also be discussed.



In his address, Prof. Deepak Manmohan Singh, Chairman of the Baba Farid Chair, Panjab University, narrated the contribution made by Prof. (late) Attar Singh towards the setting up of the chair. He especially expressed his gratitude to Sahitya Akademi and all the heads of the Language departments of other universities, who attended this seminar.

Symposium on Indian Short Story Today
23 February 2002, Kolkata

Sahitya Akademi organised a symposium in collaboration with the Galpar Adda on the topic 'Indian Short Story Today' at the auditorium of Paschim Banga Bangla Akademi. One writer/scholar each from Urdu, Malayalam, Bengali, Oriya, Assamese and Marathi languages were invited to speak on the evolution of the short story in their respective languages.

The programme was inaugurated by Moti Nandy, an eminent Bengali fiction writer. He observed that it was not an easy task to write a successful short story where emotion should dominate over reason. Subrata Sengupta of Galpar Adda welcomed the participants, while Prof. Manabendra Bandyopadhyay presided over the symposium.

Laxmi Mukhopadhyay, Assistant Editor, National Libary, discussed trend of Assamese short stories. She pointed out that western literature had a great impact on Assamese Literature. Since the time of *Jonaki*, a literary magazine, short stories in Assamese have been a mirror in reflecting the details of the society, she mentioned.

Dr. Krishna Chandra Bhuyan, a well-known Oriya critic, remarked that the genesis of the Oriya short story may be explored in the writings of Brajanath Badajena since 1761. Thereafter "*Rebati*" written by Fakirmohan Senapati in 1898 was the most successful short story, he mentioned. He made a comparative study between Bengali and Oriya story-writing, mentioning that Bengali literature has influenced and enriched Oriya literature and vice versa.

Kalim Hazique, a well-known Urdu translator and poet, observed: "The modern short story in Urdu can be said to begin with Premchand (1880-1936). Sensitive and thoughful, he set forth in simple and graphic language significant episodes and intimate movements in the lives of the toiling millions.

Smt Neeta Sen Sarmarth, a bi-lingual writer in Marathi and Bengali, observed: "The short story in Marathi came into existence since the time of Harinarayan Apte the others of the earlier period, either writing bold narratives or abbreviated novels,".

K. Madhavan, Assistant Editor of National Library began with a very optimistic note. Malayalam stories have develoved from three major communities of Kerala Hindu, Muslim and Christian, he said. He added that the short story attained early maturity in Malayalam and the general level of writing has been high.

Prof. Manabendra Bandyopadhyay, a well-know Bengali critic and fiction-writer, observed that basically the short story emerged as a form at the end of the eighteenth century and at the beginning of nineteenth century. On the one hand Marathi readers have been limited to a few; on the other hand it is most significant to note that a book of poems in Malayalam is sold above ten thousand copies. The trend in translation in this language from other languages is also worth mentioning.

Goutam Paul, Assistant Editor, Regional Office, Kolkata proposed a vote of thanks.

Seminar on Book Culture
26-27 February 2002: Hampi

The Sahitya Akademi, Regional Office, Bangalore, in collaboration with Kannada University, Hampi and National Book Trust India, New Delhi, organised two-day seminar on 'Book Culture' at Kannada University, Hampi.

The seminar was inaugurated by Nirmal Kanti Bhattacharjee, Director, National Book Trust, India. While delivering the inaugural address he traced the history of book culture in India and positioned it in the international perspective. Prof. Mallepuram G. Venkatesh, President, Kannada Book Authority, was the Chief Guest and Dr.H.J.Lakkappa Gowda, Vice-Chancellor, Kannada University, Hampi, presided over the function. A.Krishna Murthy, Regional Secretary, Sahitya Akademi, spoke about the activities of the Akademi related to the promotion of books.

In the first session on the topic 'Culture and Book', Kanchana Mukhopadyaya, read a paper on 'Heritage Preservation and Book' and Dr.Ramakanth Joshi, presented a paper on 'Kannada Book Culture'.

The second session was devoted to the topic 'Book and Reading'. Dr. Karigowda Beechanahalli, gave the introductory address. Dr. K. Shiva Reddy, Dr.Amaresh Nugadoni, Mogalli Ganesh, Dr. H.S. Srimathi, Dr. Panduranga Babu, Dr. Mohana Kuntar, Dr. Vittalrao Gaekwad and Dr. Madhava Peraje read out papers on the works of eminent Kannada and other language writers. Prof. Ki.Ram.Nagaraj, Professor, Kannada Studies, Bangalore University, chaired the session.

The third session on the subject 'Translation and Book' was held on 27th February 2002. Dr. Mrinalini, presented a paper on 'The Materials for Comparative Studies'. V.B.Tarakeshwar, read out a paper on 'Translating Colonial Discourse and Emergence of Modern Kannada Literature.' 'Folk Poetry and Translation' was the topic of the paper read by Dr. Prasad. Prof. K.S. Bhagavan presided over the session.

'Book Publishing and Marketing' was the main subject of the fourth session. K. Puttaswamy, Prof. A.V. Navada, J. Balakrishna read out papers on 'Problems of Publishing Books', 'Problems of Marketing Books', 'Public Distribution of Books' and on 'Publishing Agriculture Literature' respectively. Prof. H.R. Dasegowda, presided over the session.

The seminar ended with the valedictory address by Prof.L.S.Seshagiri Rao, Retd. Professor of English and Sahitya Akademi award-winner. A. Krishna Murthy, Regional Secretary, Bangalore, was the chief guest on the occasion. Dr. K.V. Narayana, Registrar of Kannada University, Hampi, presided over the session.

Seminar on Gopal Haldar and Amiya Chakraborty
5-6 March 2002, Kolkata

Sahitya Akademi organised a two-day birth centenary seminar on "Gopal Haldar and Amiya Chakraborty" at its Kolkata office auditorium.

In the inaugural session Dr. Ramkumar Mukhopadhyay, welcomed the guests and participants as well as the audience. He explained the utility of organizing the

centenary seminar on two great authors on a single occasion.



Prof. Asit Kumar Bandyopadhyay and Subhas Mukhopadhyay at the inaugural

Subhas Mukhopadhyay, a distinguished Bengali poet, recollected a few intimate moments with Gopal Haldar and Amiya Chakraborty. He read out two excerpts from Gopal Haldar's writing on culture.

Professor Asit Kumar Bandyopadhyay, observed that Amiya Chakraborty was a poet, while Gopal Haldar was a fiction writer. But, he added, both of them stood against superstition and fundamentalism.

The first session was presided over by Amalendu Chakraborty while Dr. Amiya Dhar and Sadhan Chattopadhyay presented their papers. Dr. Dhar, observed that "Gopal Haldar believed in the Marxist interpretation of individual identity."

Sadhan Chattopadhyay, spoke on the cultural thought of Gopal Haldar.

Amalendu Chakraborty, an eminent Bengali fiction writer, observed from the chair that he had seen Gopal Haldar quite closely and Gopal Haldar's *Rupnarayaner Kule* was not only has autobiography, it was also the history of an age. He also dwelt on various aspect of Gopal Haldar's novels.

In the second session chaired by Debes Ray, an eminent fiction writer and critic, Dr. Jyotrimoy Ghosh, presented his paper. Prof. Ghosh spoke on the importance of the study of Gopal Haldar's History of Bengali Literature entitled *Bangla Sahityer Ruprekha*.

Debes Ray observed from the chair that Gopal Haldar was one of the very few Bengali writer who worked on an epic canvas and accommodated almost the last five centuries in his novels.

In the third session with Professor Naresh Guha in the Chair, Dr. Sumita Chakraborty and Sarat Kumar Mukhopadhyay presented their papers. D. Sumita Chakraborty, made a comparative study of the poetic priorities of Tagore and Amiya Chakraborty and also discussed how Amiya Chakroborty, as co-traveller of Tagore in Russia and Israel wrote a different kind of travelogue.

Sarat Kumar Mukhopadhyay, explicated his experience in the English translation of Amiya Chakraborty's poems with Carolyn Brown.

Prof. Naresh Guha, Akademi-Award winning Bengali poet, observed from the chair that Amiya Chakraborty, a major poet of the post-Tagore era, opened up new horizons in theme, treatment and technique of modern Bengali poetry.

The fourth and final session was chaired by Prof. Ujjal Kumar Majumdar. The speakers of the session were Dr. (Smt) Sumita Bhattacharya and Dr. (Smt) Sudeshna Chakraborty. Dr (Smt) Bhattacharya highlighted the correspondence of Amiya Chakraborty with such twentieth century giants as Gandhi, Schweitzer, Nehru, Einstein, Rabindranath, Pramatha Chadhury, George Bernard Shaw, H.G. Wells and many others.

Dr Sudeshna Chakraborty, dwelt on

Amiya Chakraborty's essays and letters. These essays were written in the forties, and fifties in the background of the Second World War and revolutions in various countries. However they are just as relevant today.

Dr. Ujjwal Chakraborty, a retired professor and critic dwelt on Amiya Chakraborty's sensibility and his universal mind reflected in his poetry, letters and essays.

All India Telugu Women Writers Conference
8-10 March 2002: Hyderabad

The Sahitya Akademi, Regional Office, Bangalore, in collaboration with Potti Sreeramulu Telugu University, Hyderabad, organised a three-day conference of All India Telugu Women Writers at Dr. N.T. Ramarao Kalamandiram, Potti Sreeramulu Telugu University.

Inaugural session of the Conference was held on 8th March 2002 (International Women's day). Inaugurating the session the chief guest of occasion Prof. Indira Goswami, Jnanpith award-winning Assamese writer, exhorted writers to focus their attention on the increasing menace of secessionism, fundamentalism and extremism which have now assumed a dangerous proportion threatening the very basics of our society. She wanted the women writers to make conscious efforts to thwart the evil designs of divisive forces instead of confining themselves to glorifying material aspects and romanticism in their literary works. Prof. K. Satchidanandan, Secretary, Sahitya Akademi, underlined the need for indigenisation of the feminist discourse in the country on the ground that universalizing theories of western feminism alone could not explain certain psychological feelings innate to out culture. Presiding over the function Prof. N. Gopi, Vice-chancellor, Potti Sreeramulu Telugu University, Hyderabad, said that the three-day national level meet was mainly intended to promote an interaction among the women writers belonging to three different generations. He also urged the writers to ponder over the issue of recording separately the history of Telugu women's literature, which is 600 year old. Prof. Bh. Krishnamurti, eminent Telugu linguist and critic participated in the meet. Prof. N. Sivarama Murthy, Registrar, Telugu University, gave the welcome address and Regional Secretary, Sahitya Akademi, Bangalore, proposed the vote of thanks.

First session on the topic "Women's Literature: Past and Present" was chaired by Prof.C.Anandaramam. Prof. K. Malayavasini, Dr. N.Nirmala Devi, Prof. P. Kusuma Kumari, Dr.Muniratnamma and Dr. R. Premalatha read out papers on "Women Poets in Old Literature", "Women poets in Romantic Movement", "Women poets in Progressive, Revolutionary Movements", "Women's Writing in Feminist and Dalit Movements", and "Women in Folk Literature" respectively.

Second session on the topic "Women's Contribution to the Novel" was chaired by Dr. Vasireddy Seethadevi. Dr. M. Sujatha Reddy, Prof. Katyayani Vidmahe, Dr. P. Sanjeevamma, Dr. T. Rajeshwari and Ms. K.B. Lakshmi presented papers on "Evolution of the Novel", "The Institution of Family in the Novel", "Social Consciousness in the Novel," "Political and other Movements in Novel," and "The Rural Novel" respectively.

A Women Poets' Meet was organised in the evening with Sarada Ashokavardhan in

the chair. Well-known Telugu women poets Bhargavi Rao, K. Geetha, Pasupuleti Geetha, Putla Hemalatha, S. Jaya, Susarla Jayabharathi, Rentala Kalpana, Ponna Leelavathi, Kondepudi Nirmala, Ghantasala Nirmala, Anisetti Rajitha, Patibandla Rajani, Yasari Ranganayaki, M. Ramadevi, N. Sailaja, Vanam Savitrinath, Bandaru Sujathasekhar, K. Swarupa Rani, Jaladi Vijayakumari, Mary Vinodini participated in the Reading Session.

The third session on 9 March 2002, was on the topic "Women's Contribution to Poetry". Prof. Sumathi Narendra, Dr.K.Sreelakshmi, Dr. Saratjyotsna Rani and Ch. Bhavani Devi presented papers on "Kavyam", "Satakam", "Verse Poetry 1935-1970" and "Verse Poetry 1970-2000" respectively.

The fourth session was devoted to the topic "Women's, Contribution to Short Story". K. Ramalakshmi chaired the session and P. Satyavathi, M.Bharathi, Ch. Tulasi, V. Veeralakshmi, Turaga Janakirani, presented papers on "Narrative Modes of Women Writers", "Psychoanalytical Story", "Human Relations in Short Story" "Women Awakening in Short Story" and "Humour and Satire in Short Story" respectively.

The fifth session chaired by Malladi Subbamma, was focussed on the topic "Women's Contribution to Drama, Essay and Journalism". Dr. J. Bhagyalakshmi, Dr. A. Suryakumari, Dr. B. Vidyavathi, Dr. D. Rajeshwari and Dr. U. Anuradha presented papers on "Women as Journalists", "Women as Dramatists", "Women as Critics," "Women as Researchers" and "Women as Translators" respectively.

A Symposium on "Creative Experiences of Women Writers" was held in the evening with Govindaraju Seetadevi in the chair. Unnava Vijayalakshmi, Polkampalli Santadevi, Ravinuthala Suvarnakannan, Polapragada Rajyalakshmi, A. Syamalarani, Kuppili Padma, C. Sujatha, Chandralatha and Jajula Gowri and Somaraju Suseela participated.

The second leg of the Women Poets' Meet, organised later in the evening had Dr.Vasa Prabhavathi in the chair for this meet. Women poets such as Gopi Bhagyalakshmi, M.Gowri, Mandarapu Hymavathi, Indraganti Janakibala, Kondapalli Koteeswaramma, Mahajabeen, Nannapaneni Rajakumari, Ayinampudi Srilakshmi, C.Vedavathi, G. Vijayalakshmi and Vennela participated.

Two more symposia on women-related social issues were held on 10 March 2002. The first symposium was on the topic "Globalisation: Its Effect on Women" in which Prof.K.Enoch was the chief guest. Prof. Rama Melkote delivered the keynote address while Abburi Chhya Devi presided. Hemalatha Lavanam was the other speaker.

The second symposium was on the topic "Women in the Fields of Arts and Culture" in which Dr. P. Sambasiva Rao participated as chief guest. Dr. K. Uma Ramarao, presided while Volga delivered the keynote address. Dr. Shobha Raju was the fourth speaker.

Prof. N. Gopi, Vice-Chancellor, Telugu University, presided and Prof.Nayani Krishna Kumari, Former Vice Chancellor of Telugu University participated as chief guest in the Valedictory Function. Special invitess were Prof. Chekuri Rama Rao, renowned Telugu critic and Dr. A. Manjulata, Director, Telugu Akademi, Agrahara Krishna Murthy gave welcome address and Prof. N. Sivarama Murty, Registrar, Telugu Universtiy proposed the vote of thanks.

Seminar on Orientalism
15-16 March, 2002: New Delhi

Sahitya Akademi and Punjabi Academy, Delhi, jointly organised a Seminar on "Orientalism" at Delhi. Prof. K. Satchidanandan, Secretary, Sahitya Akademi, while inaugurating the seminar hoped that this seminar may be an important Indian intervention in the ongoing theoretical debate on the topic. He said that the main limitation of Orientalism was that it failed to accommodate the possibility of difference and contradiction within the orientalism discourse. He appreciated the Punjabi scholars that such a seminar is being organised first time in any Indian language.

Presenting her paper on "Orientalism, Neitzsche and Beyond" Dr. Rekha Jhanji from Punjab University, Chandigarh, said that the term Orientalism has several meanings which range between a purely descriptive sense of any study of the Orient to an ideology and doctrine regarding the Orient.

The Seminar Director, Dr. Gurbhagat Singh, while presenting his paper on "Orientalism and its Concept" said that Orientalism is a brain child of Western scholars and through it they expressed their attitude towards the African, Asian and Arab culture. He said that West has tried to prove through Orientalism that their culture is superior to that of the East.

Dr. Deepinder Jeet Kaur Randhawa presented her paper on the subject "Said and Foucault: Hegemony over Culture and Body". Other papers presented in the seminar were: Dr. Tejwant Singh on "Orientalism and Gramci", Dr. Vaneeta on "Gayatri Chakravarty", Dr. Manmohan on "Culture and Imperialism", Dr. Sutinder Singh Noor on "Continued Defined Orientalism", Dr. Surjit Singh on "Aijaz Ahemd: The Concept of Revolution—Restoration Dynamic", Dr. Balkar Singh on "Homi Bhaba" and Dr. Manmohan Singh on "Edward Said, The Politics of Dispossession."

The seminar was attended by large number of scholars from various languages and opened a new debate in the literary circles of Delhi.

Seminar on Folk Theatre : Its Various Forms in Eastern India
21-22 March 2002, Guwahati

Sahitya Akademi organised a seminar on 'Folk Theatre : Its various forms in Eastern India' in collaboration with North East Zone Cultural Centre and Srimanta Sankaradeva Kalakshetra Society at Guwahati.

Dr. Ramkumar Mukhopadhyay, welcomed the audience and distinguished guests, and said yatra or folk theatre has played an important role in socio-political events of the country. It is a literary genre in which the common people have acted and reacted and changed the orientation of the society for a better world. Tali Ao, Deputy Director of NEZCC, said in his introduction that the rich tapestry of culture of the North-East region range from the highly developed classical dance forms and visual art from Assam and Manipur to the vibrant and rhythmic folk dances and songs of the hill people of the entire region. Those traditional art forms provided popular entertainment to the common man and traditional education as folk life and folk arts are inseparable in this region. While inaugurating the seminar Smt Hemoprava Saikia, Hon'ble Minister for Culture, Handloom and Textile, Fisheries, Govt. of Assam, said that folk theatre was mainly a dance-based art form and music was a prominent element of this art form. The chief

guest, Ram Goswami, an eminent scholar, said in his address that the reality of the folk was the imperative of the day. Sri Goswami also mentioned that the experiments made in modern Assamese theatre based on folk theatre forms, were successfully blended in the modern environment and well-accepted by the audience. Bhabendranath Saikia, said in his brief address that the Kalakshetra was an open forum for discussion of all cultural activities. He especially thanked Sahitya Akademi for selecting Kalakshetra for such an important regional event. The President of the inaugural session, Prof. Navakanta Barua, and eminent poet and fiction writer, in his address said that in the history of Indian culture there had been a constant movement from the folk and the elitist. He suggested that sensibilities should be to enjoy both the forms because they were based on the same reality. Goutam Sharma, Secretary of Srimanta Sankaradeva Kalakshetra Society, proposed a vote of thanks at the end of the first half of the inaugural session. The session was followed by dance performances.

The first two items were from the Satrya dance 'Gayan Bayanar Nach'. Then next item was 'Bagurumba'-which is one of the main folk dances of the Bodo community, the largest tribal group of Assam.

The next item was Karbi dance. Like most tribes of the North-East, the festivals, songs and dances of the Karbis find their origin in cultivation.

The last item, Bihu dance is an enactment of agricultural and pastoral experiences of the Assamese people. Bihu songs are mostly woven around the theme of love. The Bihu dance, performed by young men and women alike, also reflect youthful passion and joy for life.

The First session began with Dr Keshabanananda Dev Goswami in the Chair on the second day morning. Assamese scholar Dr. Nabin Chandra Sarma presented a paper on 'The Oja-Pali : A proto-dramatic tradition of Assam'.

The second paper was presented by Dr. Nongthombam Premchand on 'Tradition of Folk Theatre in Manipur'.

The Second Session began with Bhagirath Misra in the Chair. Dr. Prabhat Kumar Das presented his paper on 'The Evolution of Bengali Yatra'. Searching the root of the terms 'Yatra', Dr. Das discovered that the 'yatra' got its origin from religious processions in the primeval stage.

Professor Prafulla Kumar Singh 'Moun' presented a paper on 'Tradition on Folk Theatre in Maithili.'

Dr Hemanta Kumar Das presented a paper on 'Folk Theatre of Orissa.'

Sri Bhagarath Misra, an eminent Bengali fiction writer recalled his acquaintance with Bengali 'yatra' as an actor in his boyhood and early youth. He opined that folk theatre forms are as old as the pastoral civilization.

Seminar on National Integration and Sanskrit
22-23 March 2002, New Delhi

A seminar on "*National Integration and Sanskrit*" was organised by Sahitya Akademi. The inauguration session began with the welcome address by Prof. Satchidanandan, Secretary, Sahitya Akademi. He began by saying, 'I do not think any one can have doubts about the role that Sanskrit has played in creating a pan-Indian pattern of literature, knowledge, thought and culture. The very idea of Bharatvarsha was first articulated in Sanskrit, centuries before India became politically united as a nation.'

Prof. Ramaranjan Mukherjee in his

keynote address, asserted that spirituality formed the texture of Indian culture, and the main fibre of that texture is Sanskrit. Indian culture is not merely confined to a temporal jurisdiction. It belongs to an ideal realm of universal learning, fraternity and tolerance.

Prof. Gopi Chand Narang, in his presidential address, said that the great influence of Sanskrit was the underlying link of India's varied cultures and literatures. Treatises on all knowledge system in India are in Sanskrit. What we need to do now is to enlarge the area of operation of Sanskrit – define it well and spell it out clearly. Seventy years before William Jones announce the discovery of Sanskrit to the Western world, a Delhiite, Khan-e-Arzoo, wrote a treatise in Persian, *Graib-ul-Lughat*, describing how Sanskrit has been a great system of language, containing the perfect linguistic model. This discovery led to the classification of the languages of the world, known as the Indo European Family of Languages. In conclusion Prof. Narang said that Hindi was the modern representative of Sanskrit. Today Hindi represents the *Tatsama* of Sanskrit. But the *tatbhvas* of other languages are also to be absorbed to form a Hindustani. Only Hindi and Urdu will thus carry forward the legacy of Sanskrit as a unifying link of Indian cultures.

Dr. Ranjit Saha proposed a vote of thanks at the end.

Library

The Sahitya Akademi Library is one of the prominent multi-lingual libraries in India and has a wide range of books. The library at New Delhi has books in the twenty-two Indian languages recognised by the Sahitya Akademi. Books in Indian languages include classics, old and modern, important books of general interests, dictionaries and reference books, etc. The English section consists mainly of select classics, creative and critical works, books of Indian English authorship, reference books as well as English translation of Indian classics. The total number of books in the library exceeds one lakh. A total number of 3622 books were added during 2001-2002.

Library has increased its periodical acquisition in English and Hindi with new subscriptions. Retroconversion of 22,289 English books has been completed in the on-going library automation programme. The Libsys software has been purchased with Unicode to facilitate Indian language cataloging. Part of the hardware and networking equipment has been obtained in the 2001-2002. The library has approx. 2000 active members on its rolls.

Hindi Week

18-27 September, 2001: New Delhi

Functions on the occasion of Official Language Day started from 18 September 2001. The programme was inaugurated by Sri Himanshu Joshi, the noted Hindi writer and chaired by Prof K. Satchidanandan, Secretary, Sahitya Akademi. Sri Brajendra Tripathi, Programme Officer, while welcoming highlighted the activities of the official language implementation committee in the Head Office and informed that under th provision of Official Language Act, Sahitya Akademi, has translated its Byelaws, Annual Reports, General Information, various forms and documents. In his speech Sri Joshi made it clear that Hindi should be utilised in every sphere of life and works to give a better version of our national pride and resonance.

Among the various activities organised as the part of Hindi Week were four namely: *Prashna Manch* (First, Sanjay Gupta, Second, Naveen Kumar, Third, Subrato Paul); *Nibandha Pratiyogita* (Hindi Group: First, Renu Pruthi, Second, Shanta Grover and Third, Laxmi Kumari Bhagat; Non-Hindi Group: First, M.A. Joseph, Second, K.G. Ramalingam, and Third, K.S. Rao); *Vak Pratiyogita* (Hindi Group: First, Naveen Kumar, Second, Neelam Rajput, and Third, Sri Bhim Singh; Non-Hindi Group: First, K.S. Rao, Second, K.G. Ramalingam and Third, Subrato Paul) and *Shrulekh* (First, Kuldipchandra, Second, Vijay Singh and Third, Virendra Rawat).

The week-long celebrations concluded with prize-distribution to the winners of the competitions. Dr Guaneshwar Mule was the Chief Guest of the function. He delivered his speech on concepts about Astronomy, Astrology and Vedic Mathematics.

Prizes and certificates were given by Prof K. Satchidanandan, Dr Ranjit Saha, Deputy Secretary, Sahitya Akademi, proposed a vote of thanks.

Workshops

Translation Workshop : Nepali into Bengali
26-28 April 2001, Kalimpong, West Bengal

Translation Workshop : Gujarati Short Stories into Western Indian Languages
7-13 October 2001, Jalgaon

Translation Workshop : Tamil-Malayalam Short Stories
14-18 March, 2002, Tiruchi

Translation Workshop : Kashmiri Poetry into English
23-26 March 2002, Srinagar

Poetry Workshop on Manipuri Writer
24 March 2002, Kakching Manipur

Literary Forum and Culture Exchange Meets

Literary Forum: Mark Lindlay
5 April 2001, New Delhi

Urdu Poets' Meet
28 April 2001, Bangalore

Literary Forum on the 80th birth anniversary of P.R. Sarkar
12 May 2001, Mumbai

Literary Forum: Nikhileshwar, Kondepudi Nirmala and Mahabalamurthy Kodlekere
16 May 2001, Bangalore

Screening of the Film, Ekit Jiban
17 May 2001, Kolkata

Literay Forum: The Language of Fictional Prose
22 May 2001, Kolkata

Literary Forum: Anjum Hasan, Zac O'Yeah and Iqbal Sheriff
4 June 2001, Bangalore

Book Release : Male Madheshwara
by C.N. Ramachandran
10, June 2001, Bangalore

Screening of the Film on Subhas Mukhopadhyay
22 June 2001, Kolkata

Bengali Short Story Reading Session
23 June 2001, Gobardanga, West Bengal

Book Release : Tamas and *History of Kashmiri Language and Literature in Jammu Region*
6 July 2001, Srinagar

Literary Forum : Prof. Asru Kumar Sikdar
6 July 2001, Kolkata

Kavya Sandhya
13 July 2001, Dumka, Jharkhand

Literary Forum : Sundara Ramaswamy, Jayamohan and Vannadasan
14 July 2001, Tirunelveli

Literary Forum : Sri Krishnadevaraya Jayanthi
15 July 2001, Madanapalle



Literary Forum : Philip Lutgendorf
25 July 2001, New Delhi

A Two-day Festival of Literature
3-4 August 2001, Tiptur

Literay Forum with Manoj Das
8 August 2001, Kolkata

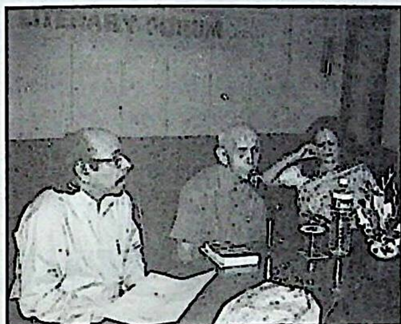
Literary Programmes and Exhibition
12-15 August 2001, Tanuku, Andhra Pradesh

Literary Forum : Nagen Saikia
21 August 2001, Kolkata

Literary Forum : Roy Bhaskar
24 August, New Delhi

Literary Programmes and Exhibition
4-5 September 2001, Madhugiri, Karnataka

Eastern Regional Book Release
7 September 2001,Kolkata



Literary Forum : Chaman Nahal
7 September 2001, New Delhi

Literary Programmes, Book Exhibition and Book Release
8 September 2001, Kotturu, Karnataka

Colloquium : The Future of the Book
15 September 2001, New Delhi



An Evening of Poetry with Jayanta Mahapatra and Ranjita Nayak
19 September 2001, New Delhi

Literary Programmes and Book Exhibition
19-20 September 2001, Hosadurfa, Karnataka

International Sindh Musharia
29 September 2001, New Delhi

Literary Forum : Prof. Bauribandhu Kar
20 September 2001, Santiniketan

Tamil Translation of P.K. Balakrishnan's Malayalam novel Ini Njanjan released
22 September 2001, Trivandrum

Literary Forum : Sameer Tanti, Smita Agarwal and Dnyaneshwar Manohar Mulay
6 October 2001, New Delhi

Literary Forum : Indira J. Amirthanayagam
6 October 2001, Bangalore

Literay Forum : An Evening on Maithili Poetry
8 October 2001, Kolkata

Kavita Charcha : Bengali Poetry Reading-cum-Discussion with Young Writers
12 October 2001, Kolkata

Literary Forum : In Memoriam of Shyamal Gangopadhyay
15 October 2001, Kolkata

Round Table Discussion with Deelip Jhaveri
16 October 2001, Kolkata

Literary Forum : Rajan Ganapathi Gavas and Madhuranthakam Narendra
22 October 2001, New Delhi

Book Release: Bhartiya Saundriya Bodh aur Tulsidas in Hindi
1 November 2001, New Delhi

Poets' Meet
1 November 2001, Gulbarga



Literary Forum : Gabriel Rosenstoch
6 November 2001, New Delhi

Book Exhibition and Literary Cultural Events
6-7 November 2001,Ujire

Round Table Discussion on Manipuri and Bengali Theratre Today
12 November 2001, Kolkata

Short Story and Poety Reading
18 November 2001, Thiruvananthapuram

Poets' Meet
24 November 2001, Bangalore

Literary Forum : Prasadaraya Kulapati
24 November 2001, Hosur, Andhara Pradesh

Srijan Utsav : An Evening of Poetry Reading in 'Srijan Bhumi'
30 November 2001, Purulia, West Bengal

Literary Forum : Bengali Poetry and Play reading by Sisir Kumar Das
4 December 2001, Kolkata



Visit of Chinese Wrtiers
12-13 December 2001, Mumbai

An Evening of Poetry
30 December 2001, Silchar

Literary Forum : Satyasheel Pachori
3 January 2002, New Delhi

Nepali Kavi Goshthi
6 January 2002, Midnapur, West Bengal

Jayadeva Utsav - 2000
14-15 January 2002, New Delhi

Book Release Function : The Party of the Gods
22 January 2002, New Delhi

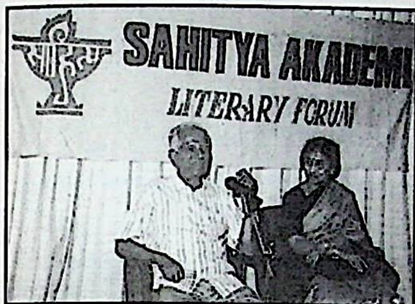
Literary Forum : Baren Gangopadhyay
24 January 2002, Kolkata

In Memoriam : Baren Gangopadhyay
24 January 2002, Kolkata

Literary Forum : Readings of Poetry and Short Story
27 January 2002, Erode

Visit of Foreign Writer : Cees Nooteboom
30 January 2002, New Delhi

Literary Forum : Tamil and Malayalam Short Story
10 February 2002, Chennai



Literary Forum with Surendra Pinge
11 February 2002, Bangalore

Literary Forum with Prof. Viktors Ivbulis
16 February 2002, Bangalore

Literary Forum : Robert Hamburger
25 February 2002, New Delhi

Book Release : Six Oriya Books
27 February 2002, Bhubaneswar

Literary Forum : Madhav Borcar and Rajan Gawas
6 March 2002, Panaji

Literary Forum : Michael Fisher
8 March 2002, New Delhi

Literary Forum : Viktors Ivbulis
9 March 2002, New Delhi

Screening of Two Films of Sandip Ray
12 March 2002, Kolkata

Book Release Function : Women Pioneers in India's Renaissance
18 March, 2002, New Delhi

World Poetry Day : An Evening of Poetry
21 March 2002, New Delhi

Literary Forum : Relation between Culture and Literature
25 March 2002, Dibrugarh

Periodicals

Indian Literature
(Bi-monthly in English)
Ed. H.S. Shiva Prakash
Six issues were brought out from April 2001 to March 2002.

Samakaleena Bharatiya Sahitya
(Bi-monthly in Hindi)
Ed. Girdhar Rathi
Six issues were brought out from April 2001 to March 2002.

Travel Grants to Writers

The following writers availed of travel grants during the year 2001-2002

Assamese	:	Smt. Archana Puzari visited Delhi and Shimla
Bengali	:	Smt. Rupa Dasgupta visited Trivandrum
	:	Smt. Sanhita Bandyopadhyay visited Jaynagar and Bihar
	:	Sri Anishchay Chakraborty visited Guwahati, Shillong
	:	Sri Jaydev Basu visited Imphal
Dogri	:	Shri Ashok Gupta visited Mumbai
English	:	Shri Yuyutsu R.D. Sharma visited Kerala
Hindi	:	Sri Anand Harshul visited Himachal Pradesh
		Dr. Pratap Rao Kadam visited Mumbai, Madgaon, Bangalore, Chennai, Hyderabad, Nagpur
		Sri Abhay visited Pune, Mumbai, Aurangabad
		Sri Hariom Rajouria visited Delhi
		Sri Ashish Tripathi visited Maharashtra, Goa, Karnataka
Kashmiri	:	Sri Maqbool Hazid visited Delhi, Lucknow, Mumbai
		Sri Syed Sarwar Hashmi visited Delhi, Lucknow, Mumbai
Maithili	:	Dr. Rabindra Kumar Choudhary visited Assam, West Bengal
		Sri Mohd. Manzar Sulaiman visited Andhra Pradesh
Malayalam	:	Sri C.S. Jayachandran visited Chennai and Pondicherry.
	:	Sri Subhash Chandran visited Tamil Nadu
Manipuri	:	Sri R.J. Meitai visited Delhi
Marathi	:	Sri Pramod Munghate visited New Delhi & Bhopal
		Sri Dasu Vaidya visited New Delhi & Indore
		Sri Pravin D. Bandekar visited New Delhi
Mizo	:	Dr. Laltluangliana Khiangte visited Goa
Nepali	:	Sri Rudraraj Maskey visited U.P. Uttranchal, Himachal Pradesh
	:	Sri Yogbir Shakya visited Delhi, Rajasthan
	:	Sri Bikash Karki visited Delhi, Dehradun
	:	Sri Hem Joshi visited U.P. Uttaranchal and Delhi

Oriya	:	Sri Ramakanta Samantaray visited Assam
	:	Sri Arupananda Panigrahi visited Balasore, Trivandram
	:	Smt. Hirnmoyee Misra visited Bhopal
	:	Sri Laxman Kumar Pradhan visited Assam and Bolpur
Rajasthani	:	Sri Rajesh Vyas visited Mumbai
		Sri Neeraj Daiya visited Mumbai
Sanskrit	:	Dr. Suresh Kumar Banerji visited Hyderbad, Delhi
		Dr. K. Ranganathan visited Puri, Varanasi, Delhi
		Dr. K. Rajagopalan visited Chennai, Puri, Varanasi, Delhi
		Dr. Parthasarathy Mukhopadhyaya visited Delhi, Hyderabad
		Dr. C. Raghavan visited Puri, Delhi, Varanasi
		Dr. Vishnu Bhattacharya visited Delhi, Puri
Sindhi	:	Sri Mohan Hinthani visited Maharashtra
		Sri Kaladhar Mutwa visited Rajasthan
		Sri Ashok Manvani visited Gujarat
Tamil	:	Sri Sibi Selvan visited Delhi
Telugu	:	Ms. Mahe Jabeen visited New Delhi
	:	Smt. K. Geeta Madhavi visited West Bengal
Urdu	:	Ms. Kahkashan Parveen visited U.P., Bihar and West Bengal

Book Exhibitions

2001

5-9 April 2001, New Delhi
17-19 April 2001, Hyderabad
20-23 April 2001, New Delhi
28 April, 2001, Bangalore
23 April 2001-1 May 2001, Kolkata
16-18 May 2001, Hoovina Hadagali
10 June 2001, Bangalore
6-17 June 2001, Sealdah
11-20 June 2001, Kolkata
28-30 June 2001, Taramani
28 July 2001, New Delhi
12-15 August 2001, Andhra Pradesh
3-9 September, 2001, New Delhi
3-9 September 2001, Deharadun
7-15 September 2001, Mumbai
12-20 September 2001, New Delhi
11-14 September 2001, New Delhi
28 September-7 October 2001, Nagpur
2-10 October 2001, Barpeta
6-16 October 2001, Bikaner
12-13 October 2001, Mangalore
16-17 October 2001, Bangalore
27 October- 1 November 2001, New Delhi
29 October-5 November 2001, Bandra
4-11 November, Mumbai
8-11 November 2001, Mumbai
13-17 November 2001, Bangalore
17-20 November 2001, Dharwar
30 November-11 December 2001, Guwahati
1-9 December 2001, Patna
14-23 December 2001, Jamshedpur
21-30 December 2001, Ranchi
18-20 December 2001, Kurukshetra
23-25 December 2001, New Delhi
12-18 December 2001, Bankura
15-21 December 2001, Imphal
15-26 December 2001, Assam
12 December 2001-1 January 2002, Kolkata
22-26 December, Surat
25 December 2001-6 January 2002, Assam
28 December-3 January 2001, West Bengal
29 December 2001-9 January 2002, Guwahati

2002

5-11 January 2002, Burdwan
13-20 January 2002, Malda
18-23 January 2002, Cochbehar
28 January-4 Feburary 2002, New Delhi
30 January-10 Febuary 2002, Kolkata
20 Febuary-10 March 2002, Goa
24-26 Feburary 2002 New Delhi
20 March 2002, New Delhi
15-16 March 2002, New Delhi
26-27 March 2002, Hampi
16-17 March 2002, Bangalore

Meet the Author

Vasireddy Sita Devi
19 April 2001, Hyderabad

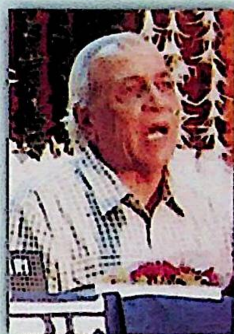
T.M.C. Raghunathan
21 April 2001, Tirunelveli

Ki. Rajanarayanan
2 June 2001, Chennai

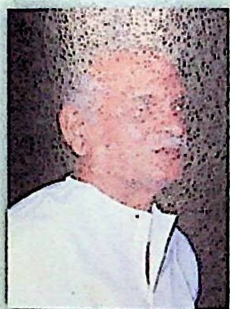
N.P. Muhammad
16 June 2001, Chennai



Shiv K. Kumar
28 August 2001, New Delhi



Bholabai Patel
8 September 2001, Ahmedabad



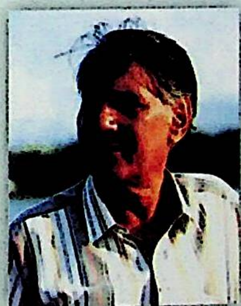
Gulzar
13 September 2001, New Delhi

Vasant Abhaji Dahake
6 November 2001, Goa

Prabhu Wafa
16 September 2001, Mumbai



Chandrasekhara Kambar
24 October 2001, New Delhi



Ved Rahi
10 December 2001, Jammu



Pandit Govind Jha
2 January 2002, Kolkata

Men and Books



Adoor Gopalakrishnan
2 May 2001, New Delhi



M.P. Prakash
9 September 2001
Kotturu, Karnataka



Nandkumar Kamat
3 January 2002, Margao

Kavi Anuwadak

K. Satchidanandan and Rati Saxena
20 October 2001, Mumbai

Sumathendra Nadig and
Subodh Sarkar
10 December 2001, Kolkata

K. Satchidanandan and Sirpi Balasubramaniam
21 January 2002, Chennai

Krishin Rahi and Maya Rahi
9 March 2002, Bhopal

Avishkar

Lyansong Tamsung
28 July 2001, Kolkata

Antaral



Prof. Dipankar Gupta
24 September 2001, New Delhi



Prof. Asoke Sen
28 December 2001, Kolkata

Prof. Avijit Pathak
12 November 2001, New Delhi

Dr. Vandana Siva
17 January 2002, New Delhi

Through My Window

Debes Ray on
Amiyabhushan Majumdar
3 August 2001, Kolkata

M.M. Gurung on Shiv Kumar Rai
29 May 2001, Darjeeling

Madhav Borcar on M.L. Sardessai
21 September 2001, Panaji

Kayyara Kizhana Rai on
Manjeshwara Govinda Pai
7 November 2001, Ujire

Mulakat

Gautam Buddha Das, Rakshak Kumar Nayak, Purushottam Mishra,
Dr. Sriprasad Mohanty
10 April 2001, Sonepur, Orissa

Raghu Leishangthem, R.K. Bhubonsana Singh,
Arambam Ongbi Memchoubi Devi and Saratchand Thiyam
25 May 2001, Imphal



Mushtaq Ahmed Mushtaq, Mehfooza Jan,
Satish Vimal and Bashar Basheer
6 July 2001, Srinagar

Amitesh Maity, Bibhas Roychoudhury and Sutapa Sengupta
13 August 2001, New Delhi

Usha Upadhyay and Anil Vyas
24 October 2001, Ahmedabad



Vijay Verma, Narinder Singh Chib, Vijay Sharma, Bishan Singh Dardi
Deepak Dogra and Naseeb Singh Manhas
21 March 2002, Jammu

Loka: The Many Voices

The Living Voice: Tradition and Modernity in Oriya Folk Literature
by Prof. Trilochan Misra
11 April 2001, Bhubaneshwar

Giraddi Govindaraja, Prof. B.A. Vivek Rai and Dr. C.N. Ramachandran
10 June 2001, Bangalore



Gujarati Foklore by Dalpat Padhiyar, Harishchandra Joshi, Balwant Jani, Madhav Ramanuj and Raghuveer Chaudhari
2 August 2001, Amrapur, Ahmedabad



Bihu Songs by Thirtha Phukan and Troupe
29 September 2001, New Delhi

Yakshagana Kumble Sundara Rao, Prof. Prabhakar Joshi and Siddakatte brothers
6 November 2001, Mangalore

The Nicobarese and their Culture by Robin Roychoudhuri
6 Decmber 2001, Imphal

Folk Culture of Manbhun with Sanat Kumar Mitra
30 Dec 2001, Purlia

Vindhyavasini Devi rendered and demonstrated various style of folk singing in Bhojpuri, Maithili and Magalu languages
15 February 2002: Allahabad

Asmita

Volga, Kondepudi Nirmala, Sarada Ashokavardhan, Seela Subhadra Devi, Challapalli Swarooparani, Mahe Jabeen and Shahjahana
17 April 2001, Hyderabad

Mandarapu Hymavathy, Kanimozhi and H.M. Kanaka
24 April 2001, New Delhi

P. Vatsala and A. Vennila
15 June 2001, Chennai



Rifat Hijazi, Shamla Mufti, Rukhsana Jabeen, Shami Shair and Drakshan Andrabi
5 July 2001, Srinagar

Mitra Mukherjee, Sipra Dutta, Rekha Gangopadhyay, Shilpi Samaddar and Bina Halder
19 September 2001 Port Blair, Andaman



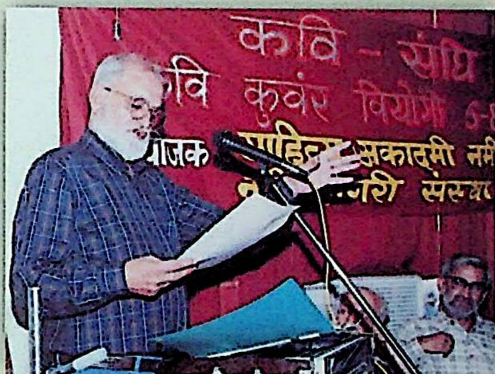
Santhali Women Writers : Madhumita Hansda, Tangin Paora Baskey, Khuku Hansda, Prabti Murmu
20 January 2002, Purulia, West Bengal

Rashmi Ramani
10 February 2002, Jaipur

Kavisandhi



Nirendranath Chakravarti
16 July 2001, Kolkata



N.D. Mahanor
3 August 2001, Baroda

Soubhagya Kumar Misra
13 August 2001, Bhubaneswar

Kunwar Viyogi
5 August 2001, Jammu



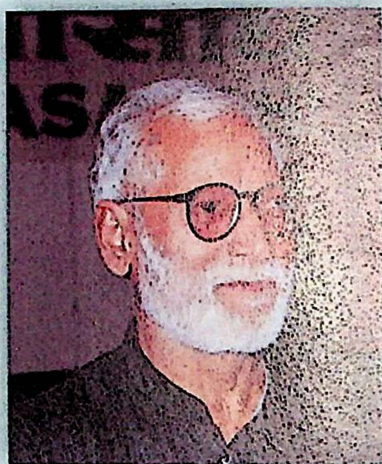
Namdeo Dhasal
8 November 2001, New Delhi

Haraprasad Das
26 December 2001, New Delhi

Kathasandhi



Kolakaluri Enoch
16 May 2001, New Delhi



Kashinath Singh
2 February 2002, New Delhi

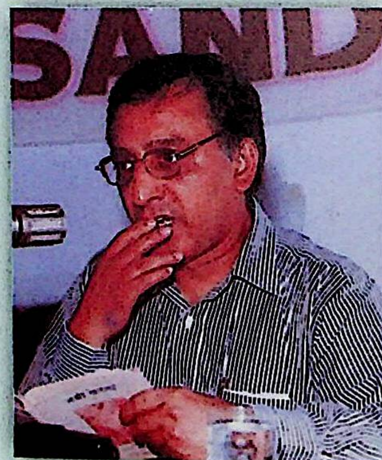
Indira Goswami
17 June 2001, Nagaon, Assam

Alka Saraogi
16 October 2001, New Delhi

Indira Goswami
18 October 2001, Mumbai

Thoppil Muhammed Meeran
29 November 2001, New Delhi

N. Kunjmohan Singh
31 December 2001, Kakching, Manipur



Manoj Sharma
20 March 2002, Jammu

Meetings

General Council
19 February 2002, New Delhi

Executive Board
21 August 2001, New Delhi
22 December 2001, New Delhi
18 February 2002, New Delhi

Finance Committee
13 August 2001, New Delhi
9 November 2001, Bangalore
27 March 2002, New Delhi

Regional Board Meetings

Eastern Regional Board
7 September 2001, Kolkata

Western Regional Board
21 December 2001, New Delhi

Language Advisory Board Meetings

Assamese : 5 December 2001, Guwahti

Bengali : 6 September 2001, Kolkata

Dogri : 11 March 2002, New Delhi

English : 27 June 2001, Hyderabad
13 December 2001, Hyderabad

Gujarati : 26 April 2001, New Delhi

Hindi : 28 May 2001, New Delhi
14 January 2002, Port Blair

Kannada : 25 May 2001, Bangalore

Kashmiri : 6 July 2001, Srinagar
4 February 2002, Jammu

Konkani : 27 April 2001, Mumbai

Maithili : 14 July 2001, Dumka

Malayalam : 10 August 2001, Calicut

Manipuri : 12 November 2001, Kolkata

Marathi : 15 May 2001, Belgaum

Nepali : 13 May 2001, Gangtok
5 January 2002, Kolkata

Oriya : 13 August 2001, Bhubaneswar

Punjabi : 23 April 2001, New Delhi

Rajasthani : 21 May 2001, New Delhi

Sanskrit : 18 June 2001, New Delhi

Sindhi : 3 May 2001, Mumbai

Tamil : 17 December 2001, Chennai

Telugu : 18 April 2001, Hyderabad

Urdu : 27 April 2001, Bangalore

Archives of Indian Literature

Considering the need for and the importance of documentation in the field of literature, Sahitya Akademi has launched a project for an Archives of Indian Literature since March 1997. The Archives when set up in a full-fledged way will collect and preserve precious material connected with writers and literature like manuscripts, photographs, audio recordings, video recordings and portraits, etc; would build up a solid basis for a museum of Indian Literature by collecting available video films and footage from institutions and individuals all over India, manuscripts of writers, interesting letters among writers and available audio-recordings of interviews and reading etc. The Archives has already initiated scanning and preserving on CD ROMs, some of the most important photographs. Over a hundred photographs, after careful selection, have now been preserved on portfolio CD. The project would also organise workshops regarding the making of films on writers and the methods of films of writers and the methods of preserving archival documentation and literary monuments. Sahitya Akademi has already a project on archives of films and the video recordings related to Indian writers and their writings. Video documentaries of the Akademi on the best of Indian writers attempted to document their images, voices, the momentous events that moulded their lives and visions and the contemporary response to the creative achievements. This video films archives will be the seed of a unique Indian literary museum of the future, a delight to the common reader and useful to literary researchers and historians. These films have been produced by directors who are creative artists in their own right. The Akademi has so far produced 36 video films on the authors. VHS-cassettes and CD-ROMs of these films are also on sale.

Project For Tribal And Oral Literature

Another prestigious project has been launched in 1996 by the Akademi's Language Development Board. Though the Akademi has recognised 22 languages for implementing its programmes, it has been receiving requests for recognition of more languages. The Language Development Board considered the requests and recommended that the Akademi should promote literatures in those languages for which a separate project office should be set up. Accordingly a project office was established in Vadodara under the Directorship of Dr. G.N. Devy. The main activities of the Project Office are:

(a) to take up the work of conservation and promotion of literature in tribal languages as a national mission, through publications and audio/video docu-mentation and recording.

(b) to constitute an advisory committee of folklorists, linguists, theatre persons, musicologists and writers to consider the possibility of treating tribal imagination as a unified subject.

(c) to create a national network of local

level folklorists to have local level workers to assist the Akademi in the project.

(d) to hold periodically workshops of these workers to train them in the work of the project.

(e) to organise seminars on the theme of tribal literature involving eminent folklorists, linguists, etc.

(f) to undertake a regular publication—a journal once in two years on the themes, stories of genesis, Subversions and the Concepts of the Heroic, to begin with.

The Project Office organised two national seminars and a workshop for Santhali. Three books were published during the year.

Centres for Translation

The Akademi has established four Centres for Translation at Bangalore, Ahmedabad, New Delhi and Santiniketan. These Centres are meant to bring out special series of books from the languages of the area translated into English and other languages. We have begun with a series of premodern classics from the Bangalore Centre. Four books were published.

Encyclopaedia of Indian Literature

A major activity of the Sahitya Akademi is the preparation of an *Encyclopaedia of Indian Literature*. The venture, covering twenty-two languages of India, is the first of its kind. Written in English, the Encyclopaedia gives a comprehensive idea of the growth and development of Indian literature. The entries on authors, books and general topics have been tabulated by the concerned Advisory Boards and finalised by a Steering Committee. Hundreds of writers all over the country contributed articles on various topics. The Encyclopaedia, planned as a six-volume project, has been brought out. Each volume of approx. 1000 pages is in demy quarto size.

The first three volume were edited by Prof. Amaresh Datta, fourth and fifth volume by Prof. Mohan Lal, the sixth volume by Shri Param Abichandani and Shri K.C. Dutt.

Presently the work on the Revised Edition of the Encyclopaedia has been taken up under the editorial guidance of Prof. K. Ayyappa Paniker.

History of Indian Literature

It is a project of the Akademi meant to give a wholistic account of the literary activities in India down the ages, in the various languages and under different social conditions. Two volumes covering the period from 1800 to 1910 and 1911 to 1956, authored by Prof. Sisir Kumar Das, have been published. The volumes covering the Medieval period are now under preparation. Prof. Sisir Kumar Das is the author of these volumes. The volume on Folklore is being written by Prof. G.N. Devy.

Bibliography of Inter-language Translations of Creative Literature

The project of compiling bibliographic data of interlanguage translations was taken up by the Akademi to enable readers to obtain access to literary treasures in languages other than their own. Assignments made to specialists in twenty-one languages, are already in different stages of compilation under the editorship of Prof. G.N. Devy.

PUBLICATIONS

ASSAMESE

Ahnika (Oriya poetry collection)
by J.P. Das
Tr. Indira Goswami
Pp. iv+69 / Rs. 60/-
ISBN 81-260-1229-30

Aranyer Adhikar (Reprint)
(Award-winning Bengali novel)
by Mahasveta Devi
Tr. Kulantah Gogoi
Pp. 220 / Rs. 85/-
ISBN 81-260-1337-0

Banglar Sabhitya-Ithas (History of Bengali Literature)
by Sukumar Sen
Tr. Pona Mahanta
Pp. 377 / Rs. 120
ISBN 81-260-1278-1

Dadibudha (Oriya novel)
by Gopinath Mohanty
Tr. Malaya Khaund
Pp. 76 / Rs. 60
ISBN 81-260-1339-7

Gunabhiram Barua
(Monograph on Assamese playwright)
by Jogendranarayan Bhuyan
Pp. iv+30 / Rs. 25/-
ISBN 81-260-1206-4

Kbiray Kai
(Selected poems of Kabir)
Tr. Navakanta Barua
Pp. xiii+90/ Rs. 65/-
ISBN 81-260-1059-20

Sanjiban (Resurrection)
by Leo Tolstoy
Tr. Anu Baruah
Pp. 570 / Rs. 200
ISBN 81-260-1279-X

Sishu Sahitya (Reprint)
(Selected writings by Rabindranath Tagore for Children)
Tr. Various translators
Pp.vi+190 / Rs. 60/-
ISBN 81-260-1270-6

BENGALI

Amar Tomar Tar Katha
(Award-winning Hindi novel *Meri Teri Uski Baat*) by Yashpal
by Subimal Basak
Pp. 676 / Rs. 350/-
ISBN 81-260-1202-1

Bangla Galpa Sankalan (Vol.I) (Reprint)
(Anthology of Bengali short stories)
Com.& ed. by Asit Kumar Bandyopadhyay and Ajit Kumar Ghosh
Pp. xx+221 / Rs. 70/-
ISBN 81-260-1226-9

Bangla Galpa - II (Anthology of Bengali Short Stories)
Com. by Asru Kumar Sikadar & Kabita Singh
Pp. 288 / Rs. 80
ISBN 81-260-1277-3

Bangla Ekanka Natya Sangraha (Reprint)
(Anthology of Bengali One-Act Plays)
Comp. & ed. by Ajit Kumar Ghosh
Pp. xvi+540 / Rs. 120/-
ISBN 81-260-1271-4

Bangla Kavita Samuchchaya (Vol.1) (Reprint)
(Anthology of Bengali poetry 1000-1941)
Ed. by Sukumar Sen
Pp. xix+558 / Rs. 130/-
ISBN 81-260-1272-2

Bhagaban Buddha
(Marathi classic)
by Dharmananda Kosambi
Tr. Chandrodaya Bhattacharya
Pp. 248 / Rs. 75/-
ISBN 81-260-1273-0

Bhite (Award-winning Oriya novel)
by Nityananda Mahapatra
Tr. Sukhendu Mohan Das
Pp. 315 / Rs. 140
ISBN 81-260-1320-6

Chandimangal (Reprint)
(Bengali medieval classic)
by Kavikankan Mukundaram
Ed. Sukumar Sen
Pp. 474 / Rs. 120/-
ISBN 81-260-1117-3

Dalit
(Anthology of Dalit writings)
Ed by Debesh Roy
Pp. x+298 / Rs.90/-
ISBN 81-260-1333-8

Garbhagriha (Award-winning Oriya Poetry Collection)
by Haraprasad Das
Tr. Achintya Gangopadhyay
Pp. 64 / Rs. 50
ISBN 81-260-1420-2

Gulliverer Bhraman Brittanta (Reprint)
(English Classic)
by Jonathan Swift
Tr. Lila Majumdar
Pp. viii+343 / Rs. 70/-
ISBN 81-260-1275-7

Iswar Chandra Vidyasagar (Monograph on Bengali Author)
by Hiranmmoy Banerjee
Tr. Sudhirkumar Choudhury
Pp. 90 / Rs. 25/-
ISBN 81-260-1430-X

Kabir Bijak O Anyanya Kavita
(Selected pomes of Kabir)
Tr. Ranjan Bandyopadhyay
Pp. vi+158 / Rs. 80/-
ISBN 81-260-1234-X

Maila Chadar (Reprint)
(Award-winning Urdu novel *Ek Chadar Maili Si*)
by R.S. Bedi
Tr. Santiranjan Bhattacharya
Pp. viii+72 / Rs. 40/-
ISBN 81-260-1107-6

Matir Tane (Reprint)
(Kannada novel entitled *Marali Mannige*)
by K. Sivarama Karanth
Tr. Vishnupada Bhattacharya
Pp. 384 / Rs. 100/-
ISBN 81-260-1106-8

Matir Kavya
(Oriya novel)
by Gopinath Mohanty
Tr. Manjushree Roy
Pp. iv+810 / Rs. 220/-
ISBN 81-260-1203-X

Need
(Marathi novel *Khosla*)
by Bhalchandra Namade
Tr. Vardana Alase Hazra
Pp. 260 / Rs. 120/-
ISBN 81-260-1284-6

Nepali Sahityer Itihas (History of Nepali Literature)
by Kumar Pradhan
Tr. Buddhadev Bandyopadhyay
Pp. 190 / Rs. 85/-
ISBN 81-260-1431-8

Parova (Kannada novel)
by S. L. Bhyrappa
Tr. Puspa Mishra and Kanika Bose
Pp. 570 / Rs. 220/-
ISBN 81-260-1331-1

Payra Udal (English children's classic *Flight of Pigeon*)
by Ruskin Bond
Tr. Deviprasad Bandyopadhyay
Pp. 112 / Rs. 70
ISBN 81-260-1322-2

Rajsekhar Basu
(Monograph on Bengali author)
by Hemanta Addyao
Pp. 67 / Rs. 25/-
ISBN 81-260-1323-0

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Annual Accounts

Explanatory Notes on Accounts 2001-2002

1. Form of Accounts

(a) In accordance with the provisions contained in Rule 149(3) (Pre-revised) of the General Financial Rules, the following sets of accounts are prepared by the Sahitya Akademi for the body as a whole:

(i) The Receipts and Payments Account for the Financial Year.
(ii) The Income and Expenditure Account for the Financial Year, and
(iii) The Balance Sheet at the end of the Financial Year.

(b) The form of accounts prepared by the Sahitya Akademi has been approved by the Government of India, Department of Culture, vide its Communication No.F-17/18/82-Ch.4 dated 18 August 1983.

2. Accounting Policy

(a) The stock of Sahitya Akademi's publications is valued at 40% of the printed price as was approved by the Finance Committee at its meeting held on 3 August, 1983 and by the Executive Board at its meeting held on 6 August 1983.

(b) Annual depreciation on fixed assets has not been provided since Akademi's formation on 12 March 1954 for keeping in view the procedure in other organisations established by the Government of India.

In this regard letters were received from Department of Culture and the Director General of Audit to provide depreciation on fixed assets. To comply with the procedure references have since been made to the (1) Joint Controller General of Accounts, Department of Expenditure vide letter No.SA.30/Audit/2000-01/29409 dated 25 September 2000 and (2) Director General of Audit while replying Separate Audit Report 1998-1999 and (3) audit party was requested during the audit of Annual Accounts 1999-2000, vide Akademi's note No.SA.30/Audit/1999-2000 dated 4.1.2001 to provide guidelines in the manner in which depreciation is to be provided for over all these years, in reply to their query on Depreciation on Fixed Assets.

The replies are still awaited. In the absence of proper guidelines it is not found practicable to proceed further in the matter.

(c) As suggested by the Director of Audit, Central Revenue in his letter No.OA/SAR/Misc./92-93/742 dated 28 December 1992, the figures have been rounded off to the nearest rupee in the Annual Accounts. This is in accordance with Gita Krishnan Committee's recommendations vide Government of India order, Ministry of Finance (Department of Expenditure) OM No.F.23 (B) EII (A)/86 dated 26th June, 1986.

(d) The accrued expenses and income for the purpose of Income and Expenditure have been considered where identifiable is as under:

(i) "the provision of Rs.3.00 lakhs for Royalty for the year 2001-2002 has been made which also includes the amount payable as on 31.3.2002. (The actual royalty for 2001-2002 would be prepared and paid in the year 2002 -2003)."

(ii) The amount of interest accrued (interest due as on 31.3.2002 to be received on or after 01.04.2002) in Corpus Fund of Rs.One Crore has been shown under the head "Sundry Debtors, Loans and Advance"on the Assets side of the Balance Sheet.

The Receipts and Payments Account for the year ended 31st March 2002 shows the net receipts and net payment of the transactions held during the financial year 2001-2002. There is an unspent balance of Rs. 7,97,470 which represents unspent balance of Non-Plan Grant-in-Aid (Rs. 11,777), Plan Grant-in-Aid (Rs.7,85,693). The unspent balance of Corpus Fund is Rs. 1,09,21,331.

The unspent balance of Plan Grant-in-Aid of Rs. 7,85,693/- includes the unutilised balance (Rs. 5,31,846) of fund released for the North Eastern Region.

On the Plan side of the Receipts and Payments Account some heads have not incurred any expenditure during the year. In the part audit has also raised objection in this regard. The Finance Committee had considered the matter which recommended the continuation of these schemes with nominal budgetary provisions. It also suggested that more rigorous efforts will be put in to implement these schemes to keep pace with the rest of the schemes.

The Income and Expenditure Account shows a deficit of Rs. 32,70,630, which represents excess of expenditure over income for the period, ended 31st March 2002.

The Balance Sheet as on 31st March 2002 shows the net worth of the Akademi viz. value of Net Assets and Net Liabilities. The Assets side

represents the Fixed Assets and the Current Assets, which includes Stock of Books, Stock of Paper, Cash and Bank Balances and the Sundry Debtors, Loans and Advances. The Liabilities side represents the Capital Asset Fund, Government Grant Capitalised for Publication, Unspent balance of Grant-in-Aid, Accumulated Surplus and the Current Liabilities.

3. *Capital Assets Fund*

(a) An amount of Rs. 67,20,252 has been capitalised by transfer from the head 'Grant-in-Aid' received during the year 2001-2002 on the Income side of the Income and Expenditure Account to liabilities side of the Balance Sheet under the head "Capital Asset Fund" which represents the net payments for additions to fixed assets (including value of Library Books and Land & Building) during the year.

(b) Books worth Rs. 15,29,774 were added during the year 2001-2002. This value includes the amount of discount received (Rs. 1,70,208) and the value of books received as free gifts (Rs. 43,395).

(c) Land measuring 2083.00 sq. meters worth Rs. 25,52,933 was got allotted from the Delhi Development Authority for building the Akademi's office premises at Institutional Complex. Mandawali Fazalpur, Delhi - 110092 vide their letter No.F. 12(36)/2000/IL/4784 dated 27.6.2001. The possession of the land has been taken on 23rd August 2001.

(d) Fixed Assets worth Rs. 2,20,455 have been written off during the year 2001-2002. The amount represents the value of Office Furniture, Fixture and Equipments, Library Books and Electronic Equipments written off.

4. *Government Grant Capitalised for Publications*

"Government Grant Capitalised for Publications" has been increased by Rs. 36,50,257 (representing increase in the value of Own Publications, Video Films, Stock of Paper with presses) which has gone up from Rs. 4,01,67,952 as on 31.03.2001 to Rs. 4,38,18,209 as on 31.03.2002.

5. The Unspent Balance (Rs. 1,17,19,303) represents the Cash and Imprest Balance, Cash at Banks, Fixed Deposit, Postage Stamps in Hand/Franking Machine etc. The above balance also includes the Closing Balance (Rs. 1,09,21,833) of Corpus Fund.

6. (a) Surplus shows net value of the excess of income over expenditure. During the current year there is a deficit of Rs. 32,70,630 i.e. excess of expenditure over income. The balance of Rs. 1,85,91,217 as on 31st March 2001 has come down to Rs. 1,53,20,587 as on 31st March 2002.

(b) The Current Liabilities includes the Salary Payable, Bills Payable, Security Deposits from Library Members/Book Sellers, Royalty Payble/Accrued and Sundry Creditors. The balance of Rs. 23,45,177 as on 31st March 2001 has increased to Rs. 35,87,255.

7. On the other hand the Surplus and the Current Liabilities represents the value of Sundry Debtors, Loan and Advances on the Assets side of the Balance Sheet. The balance of Rs. 2,09,36,394 as on 31st March 2001 has reduced to Rs. 1,89,07,842 as on 31st March 2002.

SAHITYA AKADEMI, NEW DELHI

STATEMENT OF RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 31ST MARCH, 2002

RECEIPTS - NON PLAN | **PAYMENTS - NON PLAN**

Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.	Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.	Refer to Subsidiary Statement
	Government Grant :			2,03,23,049	Establishment & Contingencies	2,18,14,000	2,14,63,312	A (a) & (b)
10,307	Balance brought forward from last year	5,000	4,996	54,18,783	Rent,Rates & Taxes	63,20,000	64,25,584	
2,50,00,000	Grant in Aid received during the year	2,73,95,000	2,73,95,004		Payment of Advance to Staff	6,47,000	7,37,450	
	Total	2,74,00,000	2,74,00,000	7,92,975	(Other than House Building Advance)			
				5,25,622	Joint Services (Payments)	6,25,000	4,60,788	
	Recovery of Advances including			31,600	Security Refunded to Library Members	30,000	48,800	
4,92,960	interest on Advances	5,00,000	5,13,276	2,000	Refund of Earnest Money	16,000	16,000	
7,57,813	Joint Services (Receipts)	8,00,000	4,85,097	96	GSLIS Premium-Recoverable	—	—	
95,765	Miscellaneous Receipts	1,25,000	1,91,245	57,428	Prime Minister's Relief Fund	—	—	
59,184	Employees Contribution to C G H S	57,000	33,549		Sales Adjustment Account	—	18,863	
2,78,424	Security Deposit from Library Members	2,25,000	1,82,300	—				
	Interest on Short-Term Deposits including			2,71,51,553	Total Payments		2,91,70,797	
2,94,657	Interest on Saving Bank Accounts	3,00,000	3,31,564					
1,12,011	Receipt of Pension Contribution	26,000	26,474	4,996	Unspent Balance Carried Forward			
57,428	Prime Minister's Relief Fund	-	—		to Next Year		11,777	
—	Leave Salary	19,000	19,069					
2,71,56,549	Total	2,94,52,000	2,91,82,574	2,71,56,549	Total	2,94,52,000	2,91,82,574	

RECEIPTS AND PAYMENTS 2001-2002 (Contd.)

RECEIPTS - PLAN

Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.
	Government Grant :		
29,86,133	Balance brought forward from last year	47,51,000	47,50,977
4,15,80,000	Grant in Aid received during the year	3,50,49,000	3,50,44,063
1,70,000	Special Grant: Sanskrit Seminar	—	—
14,40,000	Festival of Germany in India	3,42,000	3,42,461
17,51,000	Golden Jubilee of the Republic	—	—
4,78,97,133	Total Grant	4,01,42,000	4,01,37,501
70,99,575	Receipts from Sale of Akademi Publications	1,00,00,000	82,26,752
4,56,145	Recovery of Advance including interest on House Building Advance	6,02,000	6,13,625
10,00,000	Transfer from Corpus Fund Interest	19,56,000	19,56,170
	Royalty Received	—	10,000
5,63,12,853	Total Carried Forward	5,27,00,000	5,09,44,048

PAYMENTS - PLAN

Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.	Refer to Subsidiary Statement
69,48,484	Upgradation of Library & Information Services	88,25,000	87,21,564	B.I
99,47,193	Publication Schemes	1,24,75,000	1,29,32,886	B.II
70,96,159	Modernisation and Improvement of Administrative Functioning	60,00,000	37,77,020	B.III
48,79,457	Literary Functions and Programmes	55,00,000	63,43,929	B.IV
48,01,559	Services to Writers	63,50,000	61,61,113	B.V
44,02,111	Promotion of Sale of Akademi Publications, Advertisement, Publicity, and Book Exhibitions etc.	31,20,000	34,38,178	
58,98,432	Translation Schemes	67,80,000	59,81,633	B.VI
19,84,903	Regional Literary Studies Project	18,25,000	16,91,149	
7,76,678	Development of Languages	8,62,000	6,44,750	B.VII
—	Coomaraswamy Fellowship	2,50,000	—	
4,67,34,976	Total Carried Forward	5,19,87,000	4,96,92,222	

RECEIPTS AND PAYMENTS 2001-2002 (Contd.)

RECEIPTS - PLAN

Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.
5,63,12,853	Plan : Total Brought Forward	5,27,00,000	5,09,44,048
5,63,12,853	Total Plan	5,27,00,000	5,09,44,048

PAYMENTS - PLAN

Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.	Refer to Subsidiary Statement
4,67,34,976	Plan : Total Brought Forward	5,19,87,000	4,96,92,222	
17,08,750	Payment of House Building Advances to Staff	7,00,000	4,49,930	
12,312	Celebration of Hindi Week	10,000	13,209	
17,79,961	Festival of Germany in India	3,000	2,994	
13,27,877	Golden Jubilee of the Republic	—	—	
	Total Payaments		5,01,58,355	
47,50,977	Unspent Balance Carried Forward to NextYear		7,85,693	
5,63,12,853	Total Plan	5,27,00,000	5,09,44,048	

RECEIPTS AND PAYMENTS 2001-2002 (Contd.)

CORPUS FUND

RECEIPTS - CORPUS FUND | **PAYMENTS - CORPUS FUND**

Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.	Last Year 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.
	Balance Brought Forward from Last Year :						
1,00,00,000	Corpus Fund		1,00,00,000		Amount transferred to PLAN Receipts to meet		
18,82,764	Interest on Corpus Fund		19,56,170	10,00,000	the expenditure of Translation Center		19,56,170
			1,19,56,170	10,00,000	Total Payments		19,56,170
10,73,406	Interest Earned on Corpus Fund		9,21,833				
				1,19,56,170	Unspent Balance carried forward to Next Year		1,09,21,833
1,29,56,170	**Total Corpus Fund**		1,28,78,003	1,29,56,170	**Total Corpus Fund**		1,28,78,003
					*Details of Unspent Balance of Corpus Fund		
				1,00,00,000	Fixed deposit with Canara Bank		1,00,00,000
				19,56,170	Cash at Bank		9,21,833
				1,19,56,170	Total		1,09,21,833

RECEIPTS AND PAYMENTS 2001-2002 (Contd.)

X

TOTAL RECIEPTS				TOTAL PAYMENTS			
LastYear 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.	LastYear 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.
2,71,56,549	Total: Non-Plan	2,94,52,000	2,91,82,574	2,71,51,553	Total: Non Plan	2,94,52,000	2,91,70,797
5,63,12,853	Total: Plan	5,27,00,000	5,09,44,048	5,63,12,853	Total: Plan	5,27,00,000	5,01,58,355
					Total Payments		7,93,29,152
					*Unspent Balance of Govt. Grant-in-Aid carried forward to Next Year:		
				4,996	Non-Plan Rs. 11,777		
				47,50,977	Plan Rs. 7,85,693		7,97,470
8,34,69,402	GRAND TOTAL	8,21,52,000	8,01,26,622	8,34,69,402	GRAND TOTAL	8,21,52,000	8,01,26,622
					*Details of Unspent Balance of Govt. Grant-in-Aid		
				2,46,607	Cash in Hand Imprest Balance		99,073
				44,04,451	Cash at Banks		6,43,091
				80,503	Postage & Franking Machine Balances		35,324
				100	Revenue Stamps in Hand		72
				24,312	Sale Proceeds in Hand		19,910
				47,55,973	Total		7,97,470

Place: New Delhi
Dated : 28 June 2002

Sd/-
(RAKESH K.VERMA)
Senior Accountant

Sd/-
(LALIT K. JAIN)
Deputy Secretary

Sd/-
(K.SATCHIDANANDAN)
Secretary

SAHITYA AKADEMI, NEW DELHI
SUBSIDIARY STATEMENTS 2001-2002

NON-PLAN

A. Establishment & Contingencies

LastYear 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.
	(a) ***Establishment***		
1,26,41,218	Staff Pay & Allowances	1,36,00,000	1,28,98,769
3,54,628	Medical Facilities	4,50,,000	5,00,698
9,38,176	Gratuity	5,80,000	5,86,137
28,45,600	Pension including Family Pension	29,00,000	27,53,150
2,04,350	Leave Travel Concession	1,00,000	(–) 5,689
3,27,203	TA/DA to Staff	4,00,000	6,52,708
1,73,11,175	**TOTAL**	1,80,30,000	1,73,85,773
	(b) ***Contingencies***		
4,63,896	Furniture & Equipment	5,00,000	6,00,830
68,600	Audit Fees	84,000	83,470
3,45,071	Printing & Stationary	4,00,000	3,96,901
15,12,536	Telephone & Postage	16,50,000	17,40,029
4,32,471	Other Contingencies	8,50,000	9,65,712
1,89,300	Staff Car Maintenance	3,00,000	2,90,597
30,11,874	**TOTAL**	37,84,000	40,77,539
2,03,23,049	**GRAND TOTAL (a + b) :**	2,18,14,000	2,14,63,312

PLAN

LastYear 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.
B.I	**Upgradation of Library & Information Services**		
	a. Development of Libraries including Reading Room Expenses	47,00,000	49,99,837
36,94,971			
23,18,083	b. Documentation & Bibliographical research Centre	30,15,000	28,44,997
-	c. Bilingual Dictionaries & Thesarouses	10,000	—
7,32,460	d. Encyclopaedia of Indian Literature	9,00,000	8,76,730
2,02,970	e. Who's Who of Indian Writers	2,00,000	—
69,48,484	**TOTAL**	88,25,000	87,21,564
B.II	**Publication Scheme :**		
76,76,451	a. Publications	1,00,00,000	1,02,73,200
16,98,171	b. Journals	18,60,000	25,04,501
-	c Integrated History of Indian Literature	10,000	250
-	d. History of Ideas	10,000	9,928
-	e. New Publication Schemes	10,000	—
800	f. Anthologies & Journals in Foreign Languages	10,000	—
-	g. National Bibliography of Indian Lit. 1954-80	75,000	—
5,71,771	h. Royalty to Authors and Copyright Holders	5,00,000	1,45,007
99,47,193	**TOTAL**	1,24,75,000	1,29,32,886

SAHITYA AKADEMI, NEW DELHI
SUBSIDIARY STATEMENTS (2001-2002)

PLAN

LastYear 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Receipts Rs.
B.III	Modernisation & Improvement of Administrative Functioning		
8,60,224	a. Computerisation	5,00,000	3,65,695
62,35,935	b. Improvement & Maintenance of Offices	55,00,000	34,11,325
70,96,159	TOTAL	60,00,000	37,77,020
B.IV	Literary Functions & Programmes		
36,99,445	a. Centenary Celebrations, Seminars and Writer's Workshop etc.	40,00,000	49,47,195
11,80,012	b. Literary Forums, Men & Books and Meet the Author Programmes	15,00,000	13,96,734
48,79,457	TOTAL	55,00,000	63,43,929
B.VI	Translation Schemes		
17,26,857	a. Translation Centre	21,80,000	16,65,694
13,52,488	b. Translation Prize	18,00,000	15,95,086
21,96,918	c. Translation of Award-Winning Books	20,00,000	21,47,435
6,22,169	d. Translation of Children's Literature	8,00,000	5,73,418
58,98,432	TOTAL	67,80,000	59,81,633

PLAN

LastYear 2000-2001 Actuals	Head of Account	Revised Estimates Rs.	Actual Payments Rs.
B.V	Services to Writers		
1,46,825	a. Travel Grant to Authors	2,50,000	2,17,845
5,51,583	b. Literary Exchanges	10,00,000	6,58,619
19,53,954	c. Annual Awards to Writers and Fellows	23,00,000	25,04,262
17,74,818	d. Travelling Allowance to Members	22,00,000	24,67,972
1,31,742	e. Entertainment and Books Presented	2,00,000	1,13,676
2,42,637	f. Assistance to State Akademies and other Cultural Institutions	3,00,000	1,98,739
	g. Fellowship for Comparative Literature in Less Researched Areas	1,00,000	
48,01,559	TOTAL	63,50,000	61,61,113
B.VII	Development of Languages		
34,358	a. Language Development Board	60,000	36,539
2,11,817	b. Bhasha Samman	2,40,000	1,40,740
5,30,503	c. Tribal Literature and Oral Tradition Project	5,62,000	4,67,471
7,76,678	TOTAL	8,62,000	6,44,750

SAHITYA AKADEMI, NEW DELHI
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st MARCH, 2002

EXPENDITURE					INCOME				
Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.	Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
	NON-PLAN						**Grant in Aid:**		
	Establishment & Contingencies:				2,996,440	Unspent balance as on 01.04.2001		47,55,973	
	Establishment								
1,26,37,420	Staff Pay & Allowances	1,28,78,477			2,50,00,000	Non-Plan Grant-in-Aid	2,73,95,004		
3,09,444	Medical Facilities	4,07,299			4,15,00,000	Plan Grant-in-Aid	3,50,44,063		
	(Less: Recovery Rs.33,549 of				33,61,000	Special Grant	3,42,461		
	CGHS Contribution)				7,28,57,440	Adjustment	16,925	6,27,98,453	
						Total Grant-in-Aid		6,75,54,426	
9,38,176	Gratuity	5,86,137							
28,49,170	Pension including Family Pension	27,53,150			55,63,500	*Less.* Transferred to :			
2,26,148	Leave Travel Concession	21,703			47,55,973	—Capital Asset Fund	67,20,252		
3,36,862	TA/DA to Staff	6,67,466	1,73,14,232			—Unspent Balance			
	Contingencies					(as on 31.03.2002)	7,97,470	75,17,722	60,036,704
68,600	Audit Fees	83,470							
3,66,985	Printing & Stationery	3,80,401				Interest Recoved from Staff on Advances			48,695
15,11,904	Telephone & Postage	16,50,924				Interest on Short-term Deposits including			
5,07,620	Other Contingencies	9,60,987				interest on Saving Bank Accounts			3,31,564
2,32,673	Staff Car Maintenance	2,64,046	33,39,828			Interest on Corpus Fund			-
						Miscellaneous Receipts			1,83,244
57,99,258	Rent, Rates and Taxes		63,36,963	2,69,91,023		Royalty Received			10,000
	PLAN				1,20,569	Pension Contribution			26,474
	Upgradation of Libraries and					Leave Salary			19,069
	Information Services				2,94,657	Transfer of Interest from Corpus Fund			19,56,170
	Development of Libraries &				1,63,187				
19,75,633	Reading Room Expenses	30,08,367			1,37,654				
	Documentation and Bibliographical	26,24,110			81,432				
27,68,385	Research Centre				1,12,011				
735,155	Encyclopaedia of Indian Literature	8,71,222			-				
10,627	Who's Who of Indian Writers	—	65,03,699		10,00,000				
3,12,65,120	**Total Carried Forward**		65,03,699	2,69,91,023	6,44,47,477	**Total Carried Forward**			6,26,11,920

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st MARCH, 2002 (CONTD.)

EXPENDITURE Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.	INCOME Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
3,12,65,120	**Total Brought Forward**		65,03,699	2,69,91,023	6,44,47,477	**Total Brought Forward**			6,26,11,920
	Publication Schemes				84,35,781	Sale of Akademi Publications	1,43,52,571		
70,75,282	Publications	1,20,97,867				Less : Discount	51,26,229		92,26,342
17,10,358	Journals	25,49,627							
–	Integrated History of Indian Literature	250							
–	History of Ideas	9,928							
	Anthologies and Journals in					General Provident Fund			55,087
800	Foreign Languages	—				(Represent Income in Interest Earnings)			
5,99,589	Royalty to Authors and								
	Copyright Holders	1,90,727	1,48,48,399						
	Modernisation & Improvement								
	of Administrative Functioning								
2,39,562	Computerization	2,72,048							
	Improvement and								
29,16,605	Maintenance of Offices	22,22,744	24,94,792						
	Literary Functions & Programmes								
	Centenary Celebrations, Seminars								
41,86,228	and Writers Workshops etc.	49,00,368							
	Literary Forums, 'Men & Books'								
11,20,911	and 'Meet the Author' Programmes	13,88,132	62,88,500						
	Services to Writers								
1,52,825	Travel Grant to Authors	1,08,270							
5,51,333	Literary Exchanges	6,53,619							
19,32,276	Annual Award to Writers and Fellows	25,23,433							
17,34,023	Travelling Allowance to Members	25,27,455							
1,33,418	Entertainment & Books for Presented	1,11,100							
	Assistance to State Akademies &								
2,42,837	Other Cultural Institution	1,98,739	61,22,616						
5,38,61,867	**Total Carried Forward**		3,62,58,006	2,69,91,023	7,28,83,258	**Total Carried Forward**			7,18,93,349

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31st MARCH, 2002 (CONTD.)

EXPENDITURE

Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
5,38,61,067	Total Brought Forward		3,62,58,006	2,69,91,023
	Promotion of Sale of Akademi Publications, Advertisement, Publicity,			
22,89,133	Book Exhibitions		29,28,777	
	Translation Schemes			
17,21,009	Translation Centre	16,30,961		
12,85,004	Translation Prize	16,75,097		
19,32,492	Translation of Award-Winning Books	23,25,215		
6,20,577	Translation of Children's Literature	6,80,485	63,11,758	
20,14,215	Regional Literary Study Projects		16,57,103	
	Development of Languages			
34,358	Language Development Board	36,539		
2,15,917	Bhasha Samman	1,40,740		
	Tribal Literature and Oral			
5,16,303	Tradition Project	4,77,671	6,54,950	
12,312	Celebration of Hindi Week		13,209	
17,79,861	Festival of Germany in India		2,994	
13,27,877	Golden Jubilee of the Republic		—	
23,025	Books Purchased		—	
59,646	General Provident Fund (Represent shortfall)		—	4,78,26,797
—	Loss in Interest Earnings on Corpus Fund			3,46,159
6,76,95,896	Grand Total			7,51,63,979

INCOME

Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
7,28,83,258	Total Brought Forward			7,18,93,349
	Add: Excess of Expenditure over Income Carried Over to Balance Sheet			32,70,630
7,28,83,258	Grand Total			7,51,63,979

Place: New Delhi
Date : 28 June 2002

Sd/-
(RAKESH K. VERMA)
Senior Accountant

Sd/-
(LALIT K. JAIN)
Deputy Secretary

Sd/-
(K. SATCHIDANANDAN)
Secretary

SAHITYA AKADEMI, NEW DELHI
BALANCE SHEET AS ON 31ST MARCH, 2002

Liabilities

Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
4,41,38,719	**Capital Assets Fund**			
	Opening Balance 01-04-2001		4,41,38,719	
	Add: Transfer from Grant-in-Aid	67,20,252		
	Add: Donation (Literary-books for the Library)	43,395		
	Add: Commission on Library books	1,70,208		
	Total	69,33,855		
	Less: Value of Fixed Assets Written off	2,20,455	67,13,400	5,08,52,119
4,01,67,952	**Government Grant Capitalised for Publications**			
	Opening Balance 01-04-2001		4,01,67,952	
	Add: Increase in the Value of			
	►Own Publications	32,87,290		
	►Video Films	90,000		
	►Stock of Paper in Hand and Press	2,83,215		
	Total	36,60,505		
	Less : Decrease in the value Indirect Publications	10,248	36,50,257	4,38,18,209
1,67,12,143	**Unspent Balance as on 31-03-2002 :**			
	Grant-in-Aid			
	Non-Plan	11,777		
	Plan	7,85,693	7,97,470	
	Corpus Fund Capital			
	Corpus Fund	1,00,00,000		
	Interest on Corpus Fund	9,21,833	1,09,21,833	1,17,19,303
10,10,18,814	**Total Carried Forward**			10,63,89,631

Assets

Last Year 2000-2002 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
	Fixed Assets (At Original Cost) (As per Schedule 'A')			
1,19,01,931	Office Furniture, Fixture and Equipments		1,28,55,656	
1,68,03,539	Library Books		1,82,88,810	
737,504	Vehicles		7,68,004	
46,24,756	Air Conditioners		46,75,421	
1,00,70,989	Electrical Equipments		1,17,11,295	
—	Land and Building		25,52,933	5,08,52,119
4,01,67,952	**Current Assets**			
	A. Stock of Publications and Paper etc.			
	a. BOOKS:			
	► Own Publications (at 40% of the published price)	3,99,55,492		
	► Indirect Publications	1,10,612		
	► Video Films	1,05,500	4,01,71,604	
	b. PAPER (at cost)			
	► In Hand	18,65,914		
	► With Presses	17,80,691	36,46,605	4,38,18,209
1,67,12,143	**B. Cash and Bank Balances:**			
	Cash in Hand		39,295	
	Imprest Balances		59,778	
	Cash at Banks		15,64,924	
	Fixed Deposit with Canara Bank		1,00,00,000	
	Postage Stamps in Hand and in Franking Machine		35,324	
	Revenue Stamps in Hand		72	
	Sales Proceeds in Hand		19,910	1,17,19,303
10,10,18,814	**Total Carried Forward**			10,63,89,631

BALANCE SHEET AS ON 31ST MARCH, 2002 (Contd.)

Liabilities

Last Year 2000-2001 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
10,10,18,814	Total Carried Forward			10,63,89,631
1,85,91,217	Surplus			
	Opening Balance 01-04-2001	1,85,91,217		
	Less Excess of Income over Expenditure as per Income and Expenditure Account	32,70,630	1,53,20,587	
23,45,177	Current Liabilities			
	Salary Payable	20,723		
	Bills Payable	17,56,512		
	Security Deposit from Library Members	12,39,324		
	Security Deposit from Canteen Contractor	10,000		
	Security Deposit from Book-Sellers	8,000		
	Royalty Payble including Royalty Accured	4,46,201		
	Sundry Creditors			
	—Advance for Supply of Books	55,063		
	—Personal Accounts	51,432	35,87,255	1,89,07,842
12,19,55,208	Grand Total			12,52,97,473

Assets

Last Year 2000-2002 Actuals	Head of Account	AMOUNT Rs.	AMOUNT Rs.	AMOUNT Rs.
10,10,18,814	Total Carried Forward			10,63,89,631
2,09,36,394	C. Sundry Debtors, Loans and Advances etc.			
	Sundry Debtors		66,06,832	
	Advances to Suppliers		21,22,445	
	Other Advances Recoverable		4,14,470	
	Advances to Staff Members		74,57,442	
	GSLIS Premium Recoverable		590	
	Joint Services		5,93,105	
	Seminar on Mirza Ghalib A/C JNU		6,57,705	
	Prepaid Expenses		72,597	
	Security Deposits		8,06,370	
	Telephone Deposits		67,706	
	Interest accrued on Corpus Fund		2,192	
	GPF A/C Sahitya Akademi (Income in interest earnings recoverable)		1,06,388	1,89,07,842
	Grand Total			12,52,97,473

Place : New Delhi
Dated : 28 June 2002

Sd/-
(RAKESH K. VERMA)
Senior Accountant

Sd/-
(LALIT K. JAIN)
Deputy Secretary

Sd/-
(K. SATCHIDANANDAN)
Secretary

SAHITYA AKADEMI, NEW DELHI

FIXED ASSETS AS ON 31ST MARCH, 2002

SCHEDULE 'A'

Last Year 2000-2001 Actuals	PARTICULARS	VALUE AS ON 01.04.2001	ADDITIONS DURING THE YEAR	WRITTEN OFF DURING THE YEAR	VALUE AS ON 31.03.2002
1,19,01,931	Office Furniture, Fixture & Equipments	1,19,01,931	10,20,177	66,452	1,28,55,656
1,68,03,539	Library Books	1,68,03,539	15,29,774*	44,503	1,82,88,810
7,37,504	Vehicles	7,37,504	30,500	—	7,68,004
46,24,756	Airconditioners	46,24,756	50,665	—	46,75,421
1,00,70,989	Electrical Equipments	1,00,70,989	17,49,806	1,09,500	1,17,11,295
	Land and Building	—	25,52,933	—	25,52,933
4,41,38,719	**Grand Total**	4,41,38,719	69,33,855	2,20,455	5,08,52,119

* Includes Rs.43,395 being the value of books received as Gift and Rs.1,70,208 towards Commission on books purchased during the year 2001-2002.

SAHITYA AKADEMI, NEW DELHI
STATEMENT OF AFFAIRS OF GENERAL PROVIDENT FUND AS ON 31ST MARCH, 2002

Last Year 2000-2001 Actuals	Head of Account	Amount Rs.	Amount Rs.	Amount Rs.	Last Year 2000-2001 Actuals	Head of Account	Amount Rs.	Amount Rs.	Amount Rs.
2,20,58,937	Subscription				1,79,99,974	Value of Investment (at cost)			
	Opening Balance B/F								
	01.04.2001	2,20,58,771				Fixed deposits with :			
						— State Bank of India, New Delhi	19,07,350		
	Addition during the year:					— Canara Bank, New Delhi	1,67,89,936	1,86,97,286	
	— Subscription	43,89,969							
	— Interest accrued	18,90,489	2,83,39,229			Interest on Investments			
						Interest accrued but not due:			
	Deductions during the year:					Opening Balance brought			
	— Final withdrawals	13,75,350				forward 01.04.2001	17,63,544		
	— Outstanding advances					Add: Interest Accrued			
	converted into					during 2001-2002	19,29,659		
	final withdrawal	5,33,318				Total	36,93,203		
						Less : Interest Received			
	— Full and final settlements	3,98,212	23,06,880	2,60,32,349		on Maturity	8,12,171	28,81,032	2,15,78,318
2,20,58,937	Total Carried Over			2,60,32,349	1,79,99,974	Total Carried Over			2,15,78,318

STATEMENT OF AFFAIRS OF GENERAL PROVIDENT FUND AS ON 31ST MARCH, 2002 (Contd.)

LastYear 2000-2001 Actuals	Head of Account	Amount Rs.	Amount Rs.	Amount Rs.
2,20,58,937	Total brought forward			2,60,32,349
51,302	SAHITYA AKADEMI (Representing excess in interest earnings, payable)			
	Opening Balance 01.04.2001	51,302		
	Add : Interest accrued on investment	19,29,659		
	: Interest on Saving Bank Accounts	15,898	19,96,859	
	Less : Interest credited to GPF subscribers	18,90,323		
	: Bank charges	148	18,90,471	1,06,388
2,21,10,239	Grand Total			2,61,38,737

LastYear 2000-2001 Actuals	Head of Account	Amount Rs.	Amount Rs.	Amount Rs.
1,79,99,974	Total brought forward			2,15,78,318
35,51,671	OUTSTANDING LOAN			
	Opening Balance 01.04.2001	35,51,671		
	Add : Paid during 2001-2002	24,72,300	60,23,971	
	Less : Recovery during 2001-2002	20,44,503		
	: Conversion of Advances into Final withdrawal	5,33,318	25,77,821	34,46,150
5,58,594	Cash at Banks			
	State Bank of India, New Delhi (SB A/c No.01100/401527)		3,770	
	Canara Bank, New Delhi (SB A/C No. 3264)		11,10,499	11,14,269
2,21,10,239	Grand Total			2,61,38,737

SAHITYA AKADEMI, NEW DELHI
GENERAL PROVIDENT FUND ACCOUNT
SCHEDULE OF INVESTMENT AND INTEREST ACCRUED DURING 2001-2002

SCHEDULE-'B'

Particulars	Months	Date of Purchase	Date of Maturity	Value of Investment	Rate of Interest (%)	INVESTMENT				INTEREST					
						Opening Balance as on 01.04.2001	Maturity during 2001-02	Additions during 2001-02	Balance as on 31.03.2002	Accrued upto 31.03.2001	Accrued during 2001-2002	Total as on 31.03.2002	Received on Maturity during 2001-02	Accrued as on 31.03.2002 (but not due)	Total Value of Investment
FIXED DEPOSITS WITH STATE BANK OF INDIA, NEW DELHI :															
TDR NO.458228	37	10.04.1998	10.05.2001	73,599	12.00%	73,599	73,599	-	-	30,992	1,392	32,384	32,384	-	-
TDR NO.458229	37	10.04.1998	10.05.2001	2,94,398	12.00%	2,94,398	294,398	-	-	1,23,970	5,570	1,29,540	1,29,540	-	-
TDR NO.459531	37	20.06.2000	20.07.2003	5,46,357	9.50%	5,46,357	-	-	5,46,357	41,691	57,886	99,577	-	99,577	6,45,934
TDR NO.459650	37	31.10.2000	30.11.2003	8,31,072	10.00%	8,31,072	-	-	8,31,072	34,780	34,780	69,560	-	69,560	9,00,632
TDR NO.459977	36	10.05.2001	10.05.2004	5,29,921	9.50%	-	-	5,29,921	5,29,921	-	46,060	46,060	-	46,060	5,75,981
FIXED DEPOSITS WITH CANARA BANK, NEW DELHI :															
KDR NO.0196/1998	37	05.03.1998	05.04.2001	1,00,000	12.00%	1,00,000	100,000	-	-	43,842	187	44,029	44,029	-	-
KDR NO.0197/1998	37	05.03.1998	05.04.2001	1,00,000	12.00%	1,00,000	100,000	-	-	43,843	186	44,029	44,029	-	-
KDR NO.0215/1998	37	09.03.1998	09.04.2001	2,08,350	12.00%	2,08,350	208,350	-	-	91,053	682	91,735	91,735	-	-
KDR NO.0263/1998	37	13.04.1998	13.05.2001	5,00,000	12.00%	5,00,000	500,000	-	-	2,09,865	9,274	219,139	2,19,139	-	-
KDR NO.0589/1998	37	16.07.1998	16.08.2001	6,00,000	12.00%	6,00,000	600,000	-	-	2,15,441	35,874	2,51,315	2,51,315	-	-
KDR NO.0446/1999	37	02.03.1999	02.04.2002	10,00,000	11.50%	10,00,000	-	-	10,00,000	2,66,381	1,52,035	4,18,416	-	4,18,416	14,18,416
KDR NO.0900/1999	37	07.10.1999	07.11.2002	19,00,000	10.00%	19,00,000	-	-	19,00,000	2,99,148	2,28,299	5,27,447	-	5,27,447	24,27,447
KDR NO.0160/2000	37	10.02.2000	15.03.2002	12,00,000	10.50%	12,00,000	-	-	12,00,000	1,48,279	1,47,242	2,95,521	-	2,95,521	14,95,521
KDR NO.0473/2000	37	23.05.2000	23.06.2003	8,00,000	9.50%	8,00,000	-	-	8,00,000	66,631	85,309	1,51,940	-	1,51,940	9,51,940
KDR NO.0590/2000	37	20.06.2000	20.07.2003	5,00,000	9.50%	5,00,000	-	-	5,00,000	38,153	52,975	91,128	-	91,128	5,91,128
KDR NO.0678/2000	37	13.07.2000	13.08.2003	4,00,000	9.50%	4,00,000	-	-	4,00,000	27,736	42,106	69,842	-	69,842	4,69,842
KDR NO.1094/2000	37	31.10.2000	30.11.2003	5,58,314	10.00%	5,58,314	-	-	5,58,314	23,365	60,386	83,751	-	83,751	6,42,065
KDR NO.0007/2001	37	01.01.2001	36.01.2004	7,00,000	10.00%	7,00,000	-	-	7,00,000	17,500	74,486	91,986	-	91,986	7,91,986
KDR NO.0010/2001	37	27.12.2000	26.01.2004	9,27,312	10.00%	9,27,312	-	-	9,27,312	24,489	98,808	1,23,297	-	1,23,297	10,50,609
KDR NO.0336/2001	37	22.03.2001	21.04.2005	41,33,696	10.50%	41,33,696	-	-	41,33,696	11,891	4,52,728	4,64,619	-	4,64,619	45,98,315
KDR NO.0455/2001	37	13.03.2001	12.04.2004	7,19,443	10.00%	7,19,443	-	-	7,19,443	3,745	75,076	78,821	-	78,821	7,98,264
KDR NO.0460/2001	37	13.03.2001	12.04.2004	1,43,889	10.00%	1,43,889	-	-	1,43,889	749	15,015	15,764	-	15,764	1,59,653
KDR NO.0456/2001	37	05.04.2001	04.05.2004	1,44,029	10.00%	-	-	1,44,029	1,44,029	-	14,729	14,729	-	14,729	1,58,758
KDR NO.0457/2001	37	09.04.2001	08.05.2004	3,00,085	10.00%	-	-	3,00,085	3,00,085	-	30,700	30,700	-	30,700	3,30,785
KDR NO.0459/2001	37	05.04.2001	04.05.2004	1,44,029	10.00%	-	-	1,44,029	1,44,029	-	14,729	14,729	-	14,729	1,58,758
KDR NO.0533/2001	37	13.05.2001	12.06.2004	7,19,139	9.50%	-	-	7,19,139	7,19,139	-	61,904	61,904	-	61,904	7,81,043
KDR NO.0747/2001	36	14.07.2001	13.07.2004	7,00,000	9.50%	-	-	7,00,000	7,00,000	-	48,348	48,348	-	48,348	7,48,348
KDR NO.1075/2001	36	16.08.2001	15.08.2004	6,00,000	9.00%	-	-	6,00,000	6,00,000	-	34,110	34,110	-	34,110	6,34,110
KDR NO.1117/2001	36	19.10.2001	18.10.2004	12,00,000	9.00%	-	-	1,200,000	12,00,000	-	48,783	48,783	-	48,783	12,48,783
GRAND TOTAL				2,05,73,633		1,62,36,430	18,76,347	43,37,203	1,86,97,286	17,63,544	19,29,659	36,93,203	8,12,171	28,81,032	2,15,78,318

SAHITYA AKADEMI, NEW DELHI
SALES ADJUSTMENT ACCOUNT FOR THE YEAR ENDED 31ST MARCH, 2002

DEBIT

Last Year 2000-2001 Actuals	Head of Account	Amount Rs.	Amount Rs.	Amount Rs.
4,72,[illegible]75	**BALANCE AT COMMENCEMENT**			
	Opening Balance 01.04.2001			
	SUNDRY CREDITORS:			
	Advances for supply of books	35,663		
	Personal Accounts	50,617	86,280	
	Royalty Payable		1,09,244	
	Security Deposit from Book Sellers		8,000	2,03,524
70,09,[illegible]75	**REMITTANCE TO CASH SECTION**			
	As per Statement of Receipts & Payments			
	Rabindra Bhawan (Sales Counter)		21,485	
	Sales Section		36,92,733	
	R.O. Mumbai		773,145	
	R.O. Kolkata		19,15,248	
	Chennai Office		12,53,788	
	R.O. Bangalore		5,70,353	82,26,752
23,[illegible]25	**Books Purchased**			—
5,99,[illegible]29	**Royalty to Authors & Copyright Holders**			1,81,708
55,75,910	**Sundry Debtors as on 31.03.2002**			66,06,832
	(As per Annexure-I)			
1,36,80,274	**Grand Total**			1,52,18,816

CREDIT

Last Year 2000-2001 Actuals	Head of Account	Amount Rs.	Amount Rs.	Amount Rs.
43,76,483	**BALANCE AT COMMENCEMENT**			
	Opening Balance 01.04.2001			
	SUNDRY DEBTORS:			55,75,910
	Sales :			
	Rabindra Bhavan (Sales Counter)	25,490		
	Journals	1,62,135		
84,35,781	Sales Section	64,34,319		
	R.O. Mumbai	12,51,513		
	R.O. Kolkota	29,11,131		
	Chennai Office	22,22,715		
	R.O. Bangalore	1,345,268	1,43,52,571	
	LESS: DISCOUNT			
	Rabindra Bhavan (Sales Counter)	4,005		
	Journals	11,465		
	Sales Section	24,15,167		
	R.O. Mumbai	4,19,531		
	R.O. Kolkata	9,71,205		
	Chennai Office	8,23,523		
	R.O. Bangalore	4,81,333	51,26,229	92,26,342
5,71,771	Royalty to Authors/Copyright Holder			1,45,007
	(As per Statement of Receipts & Payments)			
11,283	Miscellaneous Receipts			—
81,432	Royalty Received			—
8,000	Security Deposit			—
—	Sales Adjustment Account			18,663
1,09,244	Royalty Payable (As per Annexure - III)			1,46,201
86,280	Sundry Creditors as on 31.03.2002			1,06,493
	(As per Annexure-I)			
1,36,80,274	**Grand Total**			1,52,18,816

Place : New Delhi
Dated : 28 June 2002

Sd/-	Sd/-	Sd/-	Sd/-
(RAJESH K. GUPTA)	(RAKESH K. SHARMA)	(LALIT K.JAIN)	(K.SATCHIDANANDAN)
Senior Accountant	Deputy Secretary	Deputy Secretary	Secretary

STATEMENT SHOWING YEARWISE BREAK-UP OF SUNDRY DEBTORS/CREDITORS

AS ON 31ST MARCH, 2002

SCHEDULE-'C'

PARTICULARS	upto 1995-96	1996-97	1997-98	1998-99	1999-2000	20000-2001	2001-2002	TOTAL AS ON 31.03.2002
Sundry Debtors:								
Journals	30,490	12,443	7,101	133,981	32,550	1,062	20,505	2,38,132
Personal Accounts	2,81,569	69,820	56,828	270,148	199,148	146,421	11,74,842	21,98,776
Sales Section	3,08,912	3,777	81,885	11,115	–	7,577	10,75,101	14,88,367
R.O. Mumbai	—	—	—	–	1,340	67,482	3,94,372	4,63,194
R.O. Kolkata	17,400	321	2,805	12,367	10,732	79,189	4,87,759	6,10,573
Chennai Office	3,102	1,783	17,982	943	33,510	37,657	3,14,683	4,09,660
R.O. Bangalore	1,84,807	76,769	91,704	1,37,848	52,200	1,27,650	5,27,152	11,98,130
Grand Total	**8,26,280**	**1,64,913**	**2,58,305**	**5,66,402**	**3,29,480**	**4,67,038**	**39,94,414**	**66,06,832**
Sundry Creditors:								
Personal Accounts	20,828	887	460	1,837	11,679	6,120	9,621	51,432
Advances for the Supply of Books	1,671	500	1,670	111	262	25,303	25,546	55,063
Grand Total	**22,499**	**1,387**	**2,130**	**1,948**	**11,941**	**31,423**	**35,167**	**1,06,495**
Royalty Payable	37,615	4,467	43,506	17,303	25,774	17,536	–	1,46,201
Grand Total	**37,615**	**4,467**	**43,506**	**17,303**	**25,774**	**17,536**	**–**	**1,46,201**

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annual report

2001-2002

SAHITYA AKADEMI



words are the only
jewels I possess
words are the only
clothes I wear
words are the only food
that sustains my life
words are the only wealth
I distribute among people

– sant tukaram